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CARMEN

Opera in Four Acts

Taken from the Novel of Prosper Mérimée

LIBRETTO BY

H. MEILHAC AND L. HALÉVY

ENGLISH VERSION BY

HERMAN KLEIN AND HENRY HERSEE

MUSIC BY

GEORGES BIZET

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CARMEN

THE STORY.

ACT I.

SCENE.—A square in Seville. Micaela, a peasant girl, comes to inquire of the guard for Don José, a young brigadier to whom she is devoted and whose mother hopes one day to see them united. He arrives with the change of guard, and Micaela, after handing him his mother's letter and some money, kisses him for her and departs. Meanwhile the girls of the cigar factory have strolled out for the mid-day interval, smoking their cigarettes, and are accosted by the young men. Carmen, a gipsy working in the factory, is an especial favourite and receives marked attention from all save Don José. Piqued by his indifference, she throws a sprig of cassia at him and runs off. Later on a quarrel occurs in the factory, and Carmen is arrested for stabbing one of her comrades. Whilst waiting to be taken to prison she tries her fascinations upon Don José, and, after making a rendezvous with him, persuades him to let her escape. He does so, with the result that he is himself arrested, imprisoned for a couple of months, and reduced to the ranks.

ACT II.

SCENE.—Lillas Pastia's tavern, near Seville. Carmen and her gipsy friends, Frasquita and Mercedès, are singing and dancing for the amusement of some officers, including Zuniga, a lieutenant of Don José's regiment, who ordered her arrest, but is one of her admirers. The revels are interrupted by a brief visit from a famous Toreador (or bull-fighter), Escamillo, who is much struck by Carmen's beauty. His advances receive no immediate encouragement, for Carmen is expecting Don José, just released from prison. When the crowd has departed, the three gipsy girls are joined by their friends Dancairo and Remendado, who invite them to aid in one of their smuggling expeditions. Carmen refuses on the ground that she has fallen in love, but promises to ask her new lover to join their band. Don José arrives. Carmen dances for him and strives in vain to induce him to desert. He is about to leave her when Zuniga returns. A quarrel ensues and José draws on his officer. The whole gipsy band rush in and stop the fight. Don José then has no alternative but to go off with Carmen and her companions.

ACT III.

SCENE.—A mountain pass. Some weeks have elapsed. The smugglers halt at night on one of their journeys across the Sierra, whilst Dancairo goes forward to reconnoitre. Carmen has now tired of Don José, and would fain be rid of him. His love is of a more enduring type. She watches the girls telling their fortunes with cards, and seeks to learn her own fate in similar fashion. The cards invariably predict her death at the hand of Don José. At daybreak a move is made, and when the pass is clear Micaela comes to seek José, who has been left some distance below to watch the bales of contraband. He does not see her, but subsequently perceives and fires at Escamillo, who in turn has come in search of Carmen. Micaela speedily hides, while José and Escamillo have an explanation which makes their mutual position plain. They start a duel with knives, but the smugglers return and separate them. Escamillo invites them all to the bull-fight at Seville, and takes his leave. Micaela, discovered and dragged from her retreat, informs Don José that his mother is dying, and ultimately, after a bitter scene with Carmen, he decides to leave her and accompany Micaela to their home. As they are going off the Toreador is heard in the distance, singing the refrain of his well-known song.

ACT IV.

SCENE.—Outside the Bull-ring at Seville. The day of the bull-fight has arrived. A busy crowd watches the gay procession of the "Quadrillas" entering the circus. Escamillo, with Carmen on his arm, brings up the rear. The gipsy remains outside, and is warned by Frasquita and Mercedès that Don José is lurking near. Like the fatalist she is, Carmen does not shirk this final interview. Her despairing and haggard lover duly appears and strives to persuade her to rejoin him. It is useless; she first refuses, then insults him. Not heeding his menaces, she at last throws at him the ring which he had given her. He then stabs her to the heart.

G. 20-5-69.

CARMEN

Performed for the first time at the Opera-Comique, Paris, on March 3rd 1875, with the following cast:—

Carmen ...	(Soprano)	Mme. Galli-Marie.
Micaela ...	(Soprano)	Mlle. Chapuy.
Frasquita ...	(Soprano)	Mlle. Ducasse.
Mercedes ...	(Soprano)	Mlle. Chevalier.
Don Jose ...	(Tenor)	M. Lherie.
Escamillo ...	(Baritone)	M. Bouhy.
Le Dancaire ...	(Baritone)	M. Potel.
Le Remendado	(Tenor)	M. Barnolt.
Zuniga ...	(Bass)	M. Dufriche.
Morales ...	(Bass)	M. Duvernoy.
Lillas Pastia ...	... ...	M. Nathan.
Un Guide ...	... ...	M. Teste.

Officers ; Dragoons ; Boys ; Cigarette Girls ; Gypsies ; Smugglers ; etc.

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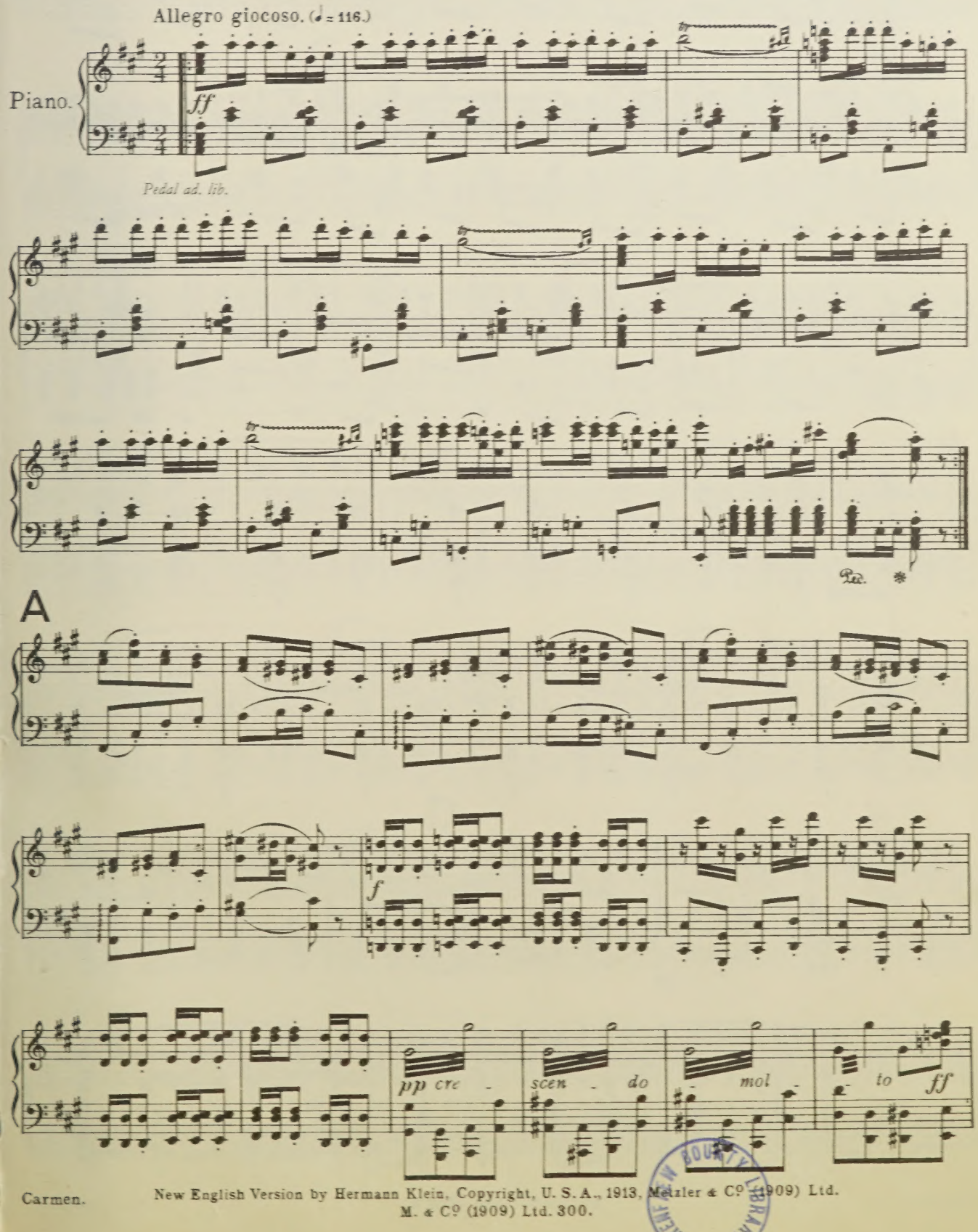

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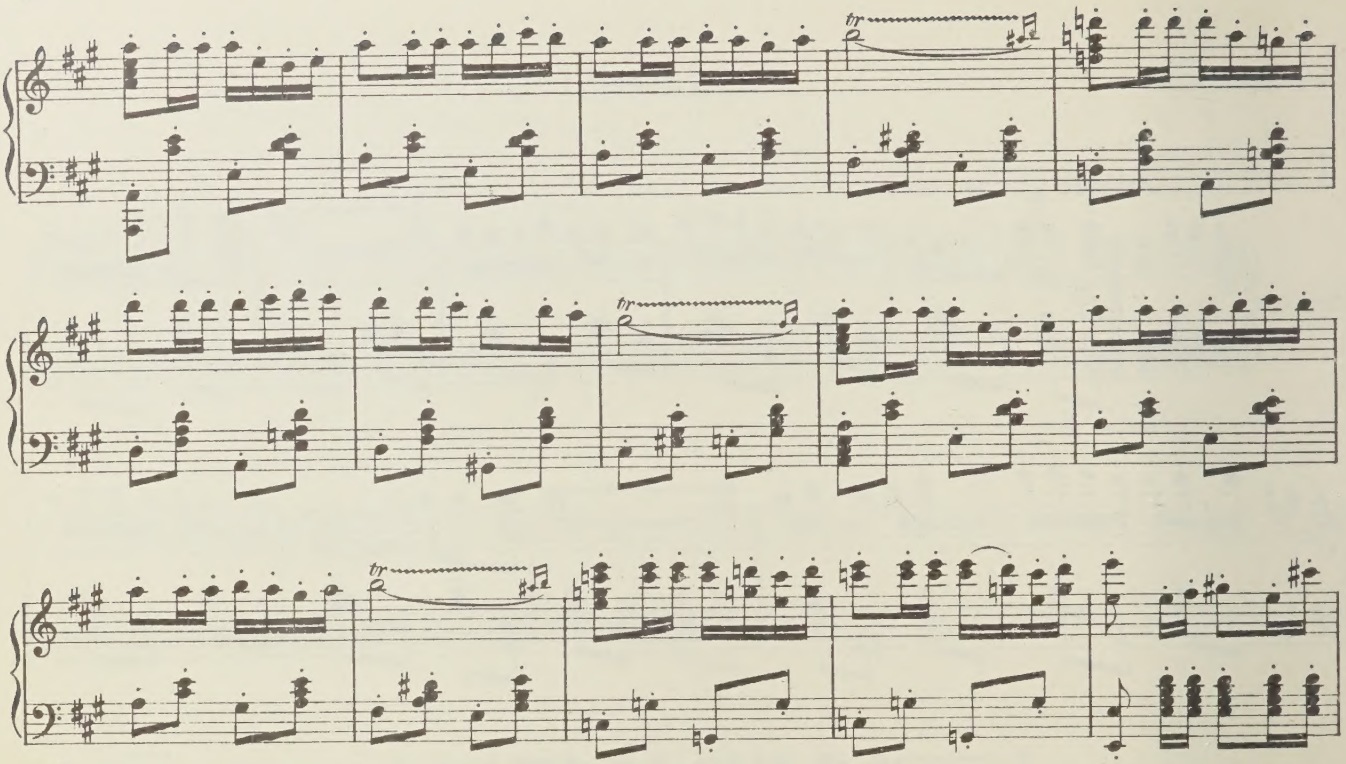

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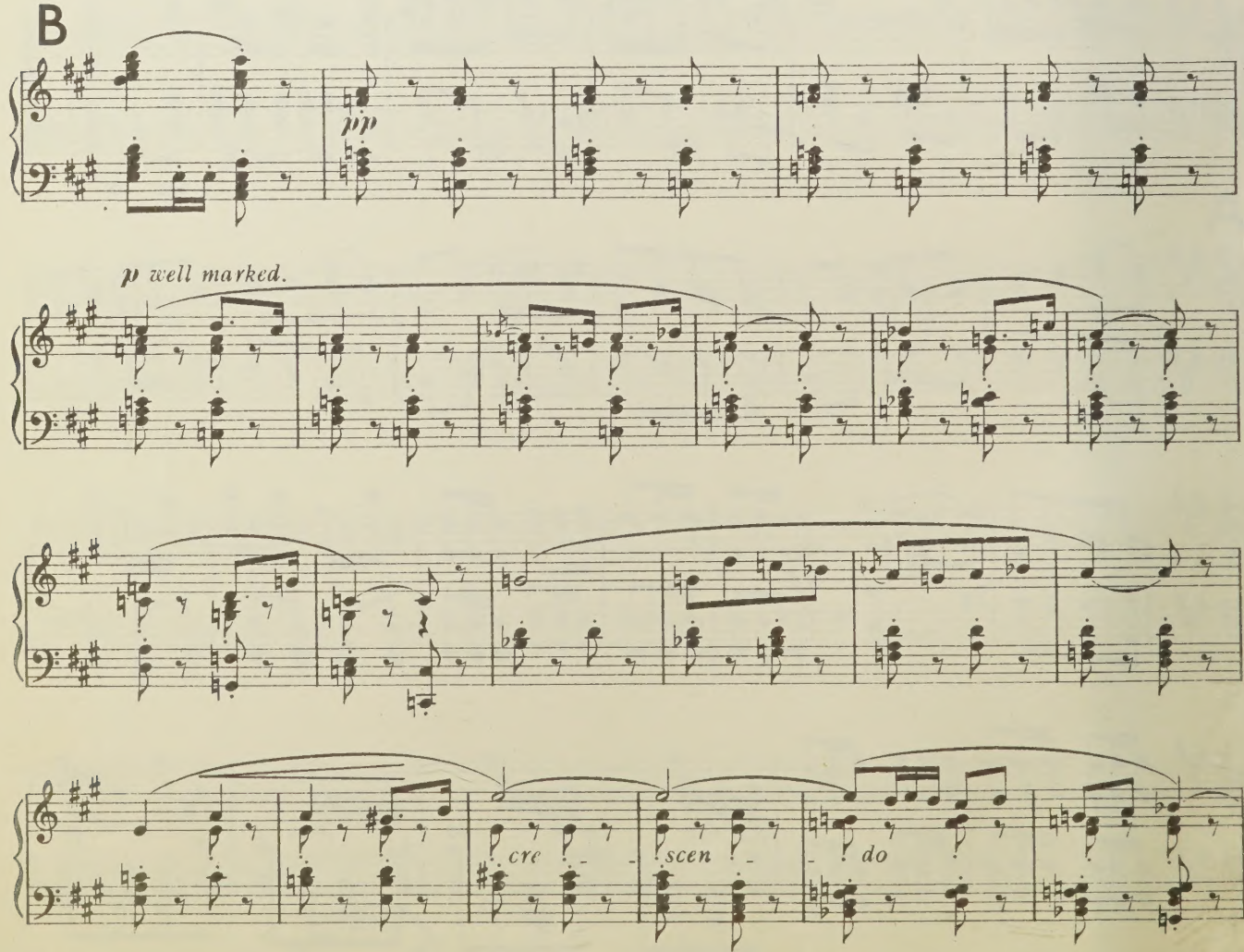
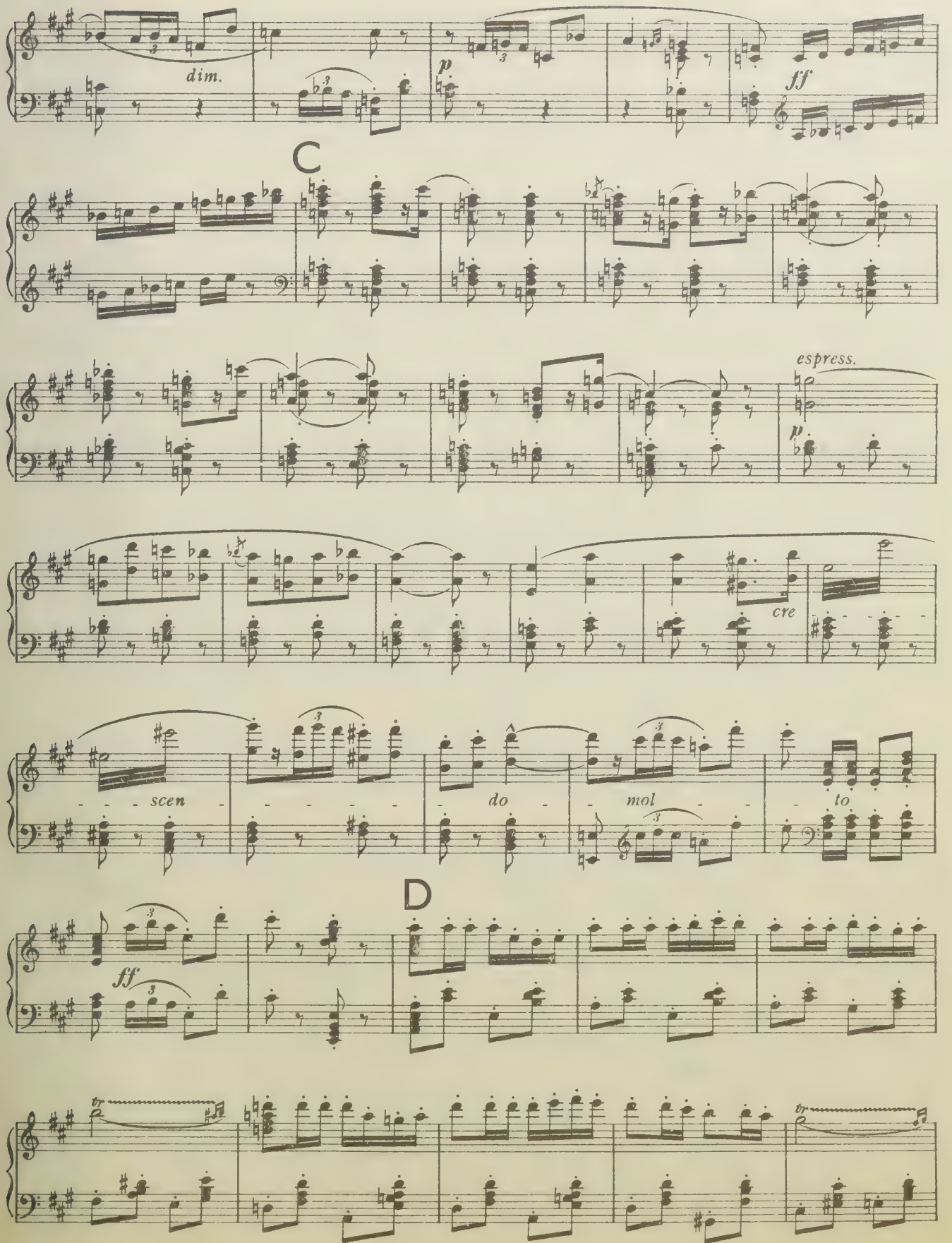
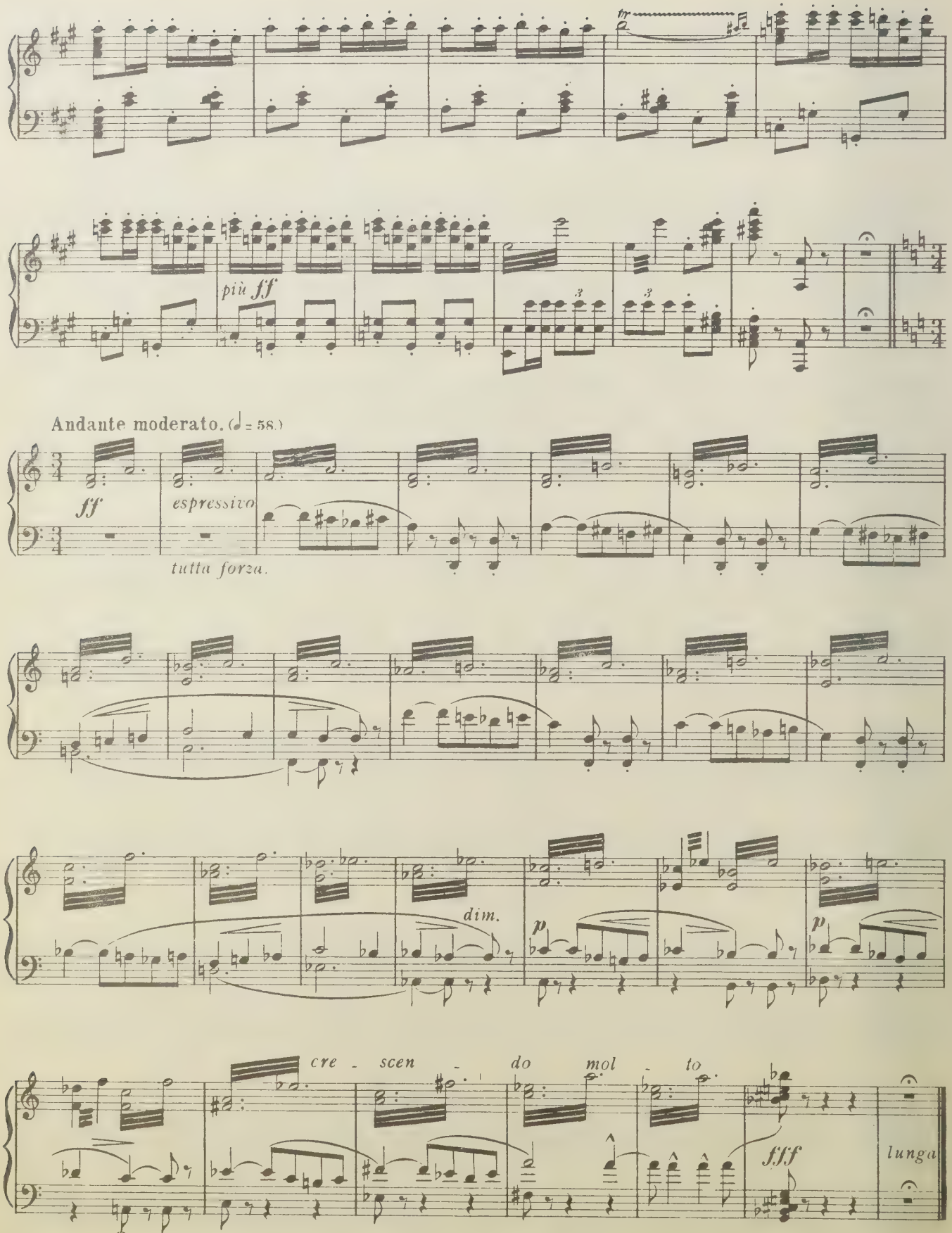



dim.
p
ff
C
espress.
p
cre
scen
do
mol
to
D
ff
tr
tr



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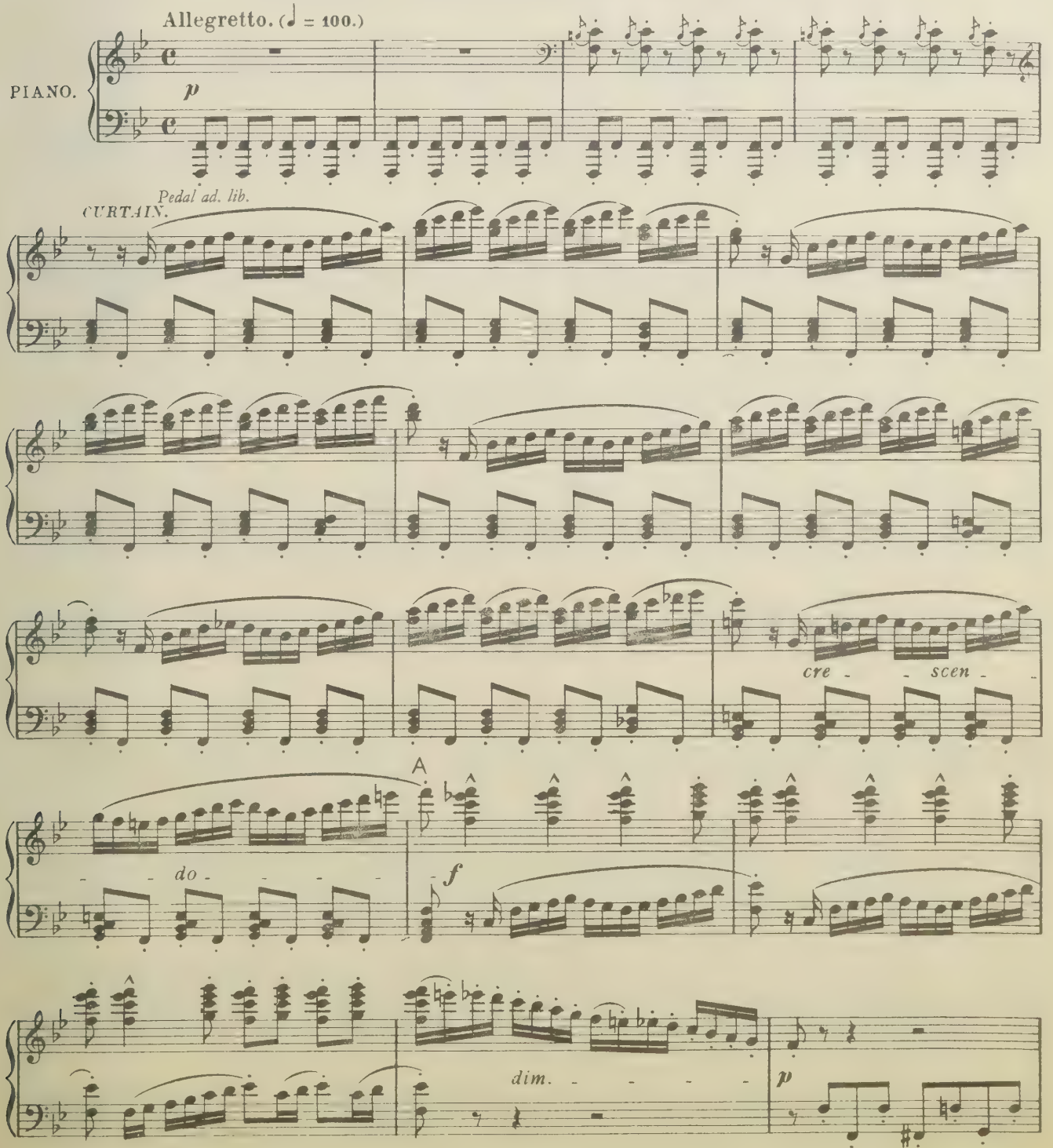
Act I.

A square in Seville. On the right the entrance to the cigar and cigarette factory. At the back a bridge, from which a flight of steps descends towards the factory door. On the left a guard-house. When the curtain rises a number of soldiers (dragoons of the Almanza regiment) are standing in groups before the guard-house, watching the people as they move about the square. Among them is the brigadier, Morales. During the opening chorus Micaela enters and glances with hesitation at the groups of soldiers, as though looking for someone.

Nº 2. CHORUS of SOLDIERS and SCENE.



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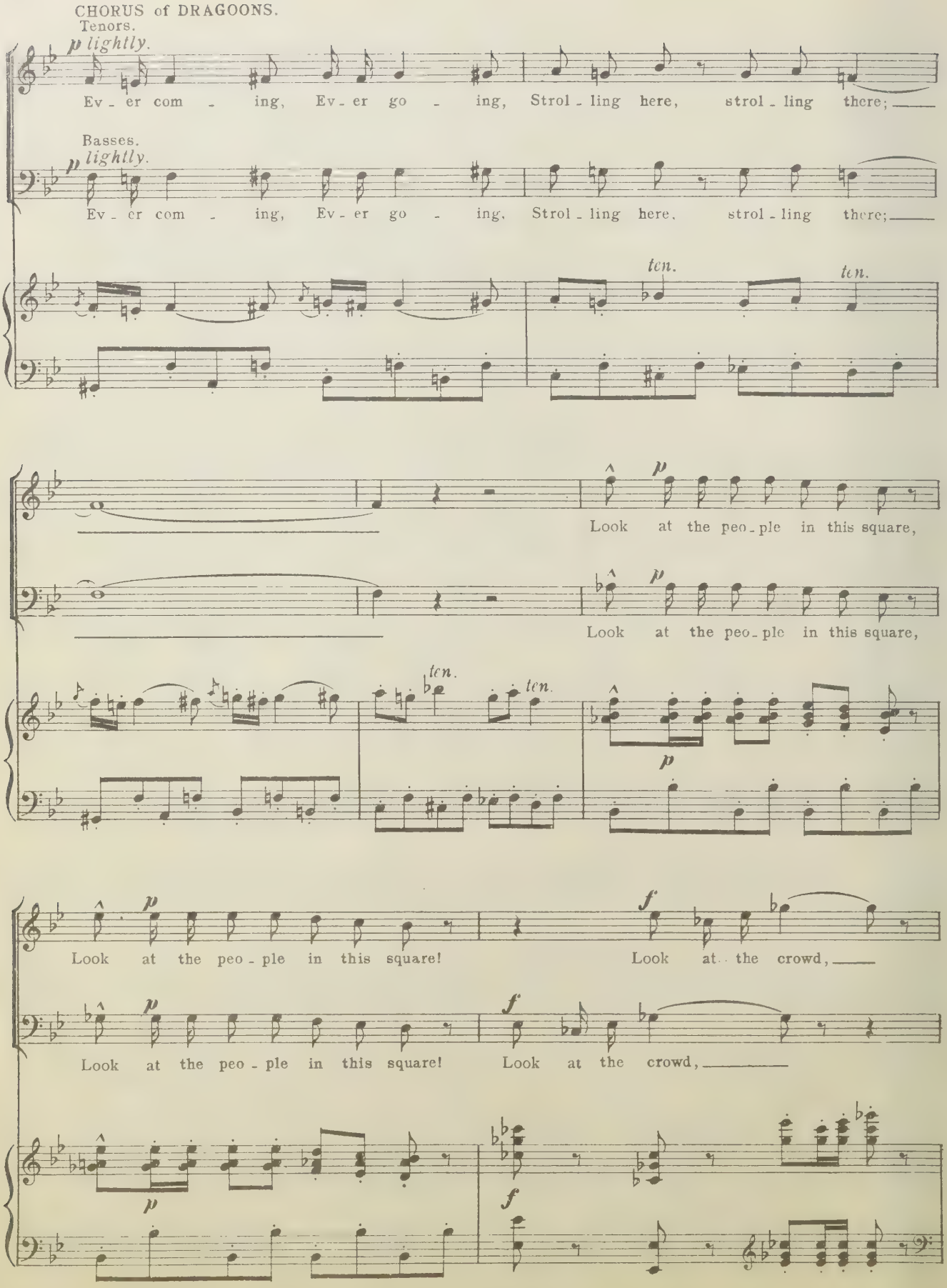
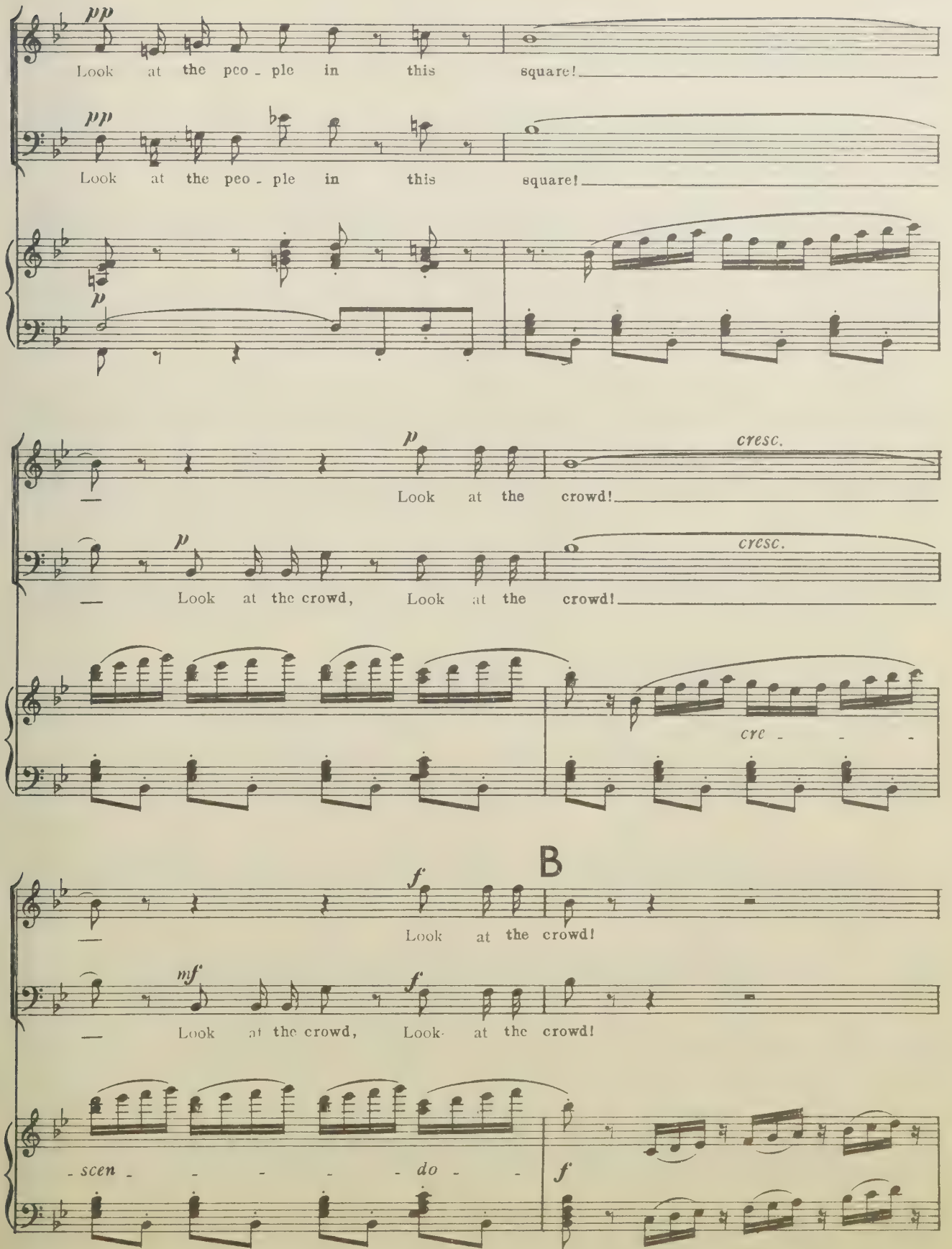
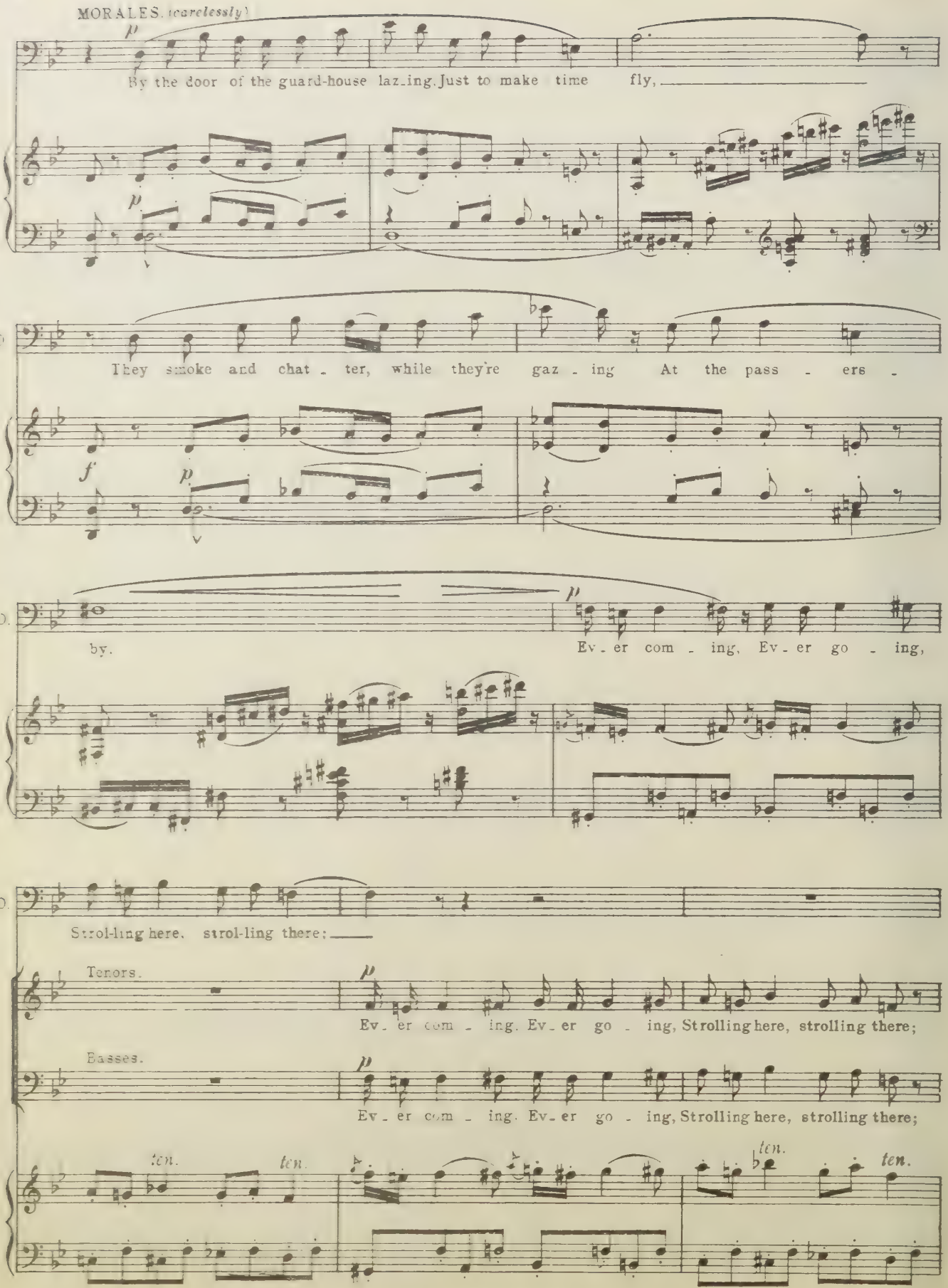

CHORUS of DRAGOONS.
Tenors.
p lightly.
Ev - er com - ing, Ev - er go - ing, Strol - ling here, strol - ling there;
Basses.
p lightly.
Ev - er com - ing, Ev - er go - ing, Strol - ling here, strol - ling there;
ten.
ten.
Look at the peo - ple in this square,
Look at the peo - ple in this square,
ten.
ten.
p
Look at the peo - ple in this square!
Look at the crowd,
Look at the peo - ple in this square!
Look at the crowd,
p
f
f


pp
Look at the peo - ple in this square!
pp
Look at the peo - ple in this square!
p
p
Look at the crowd!
cresc.
p
Look at the crowd, Look at the crowd!
cresc.
cre - - -
B
f
Look at the crowd!
mf
Look at the crowd, Look at the crowd!
f
- scen - - - - - do - -
f



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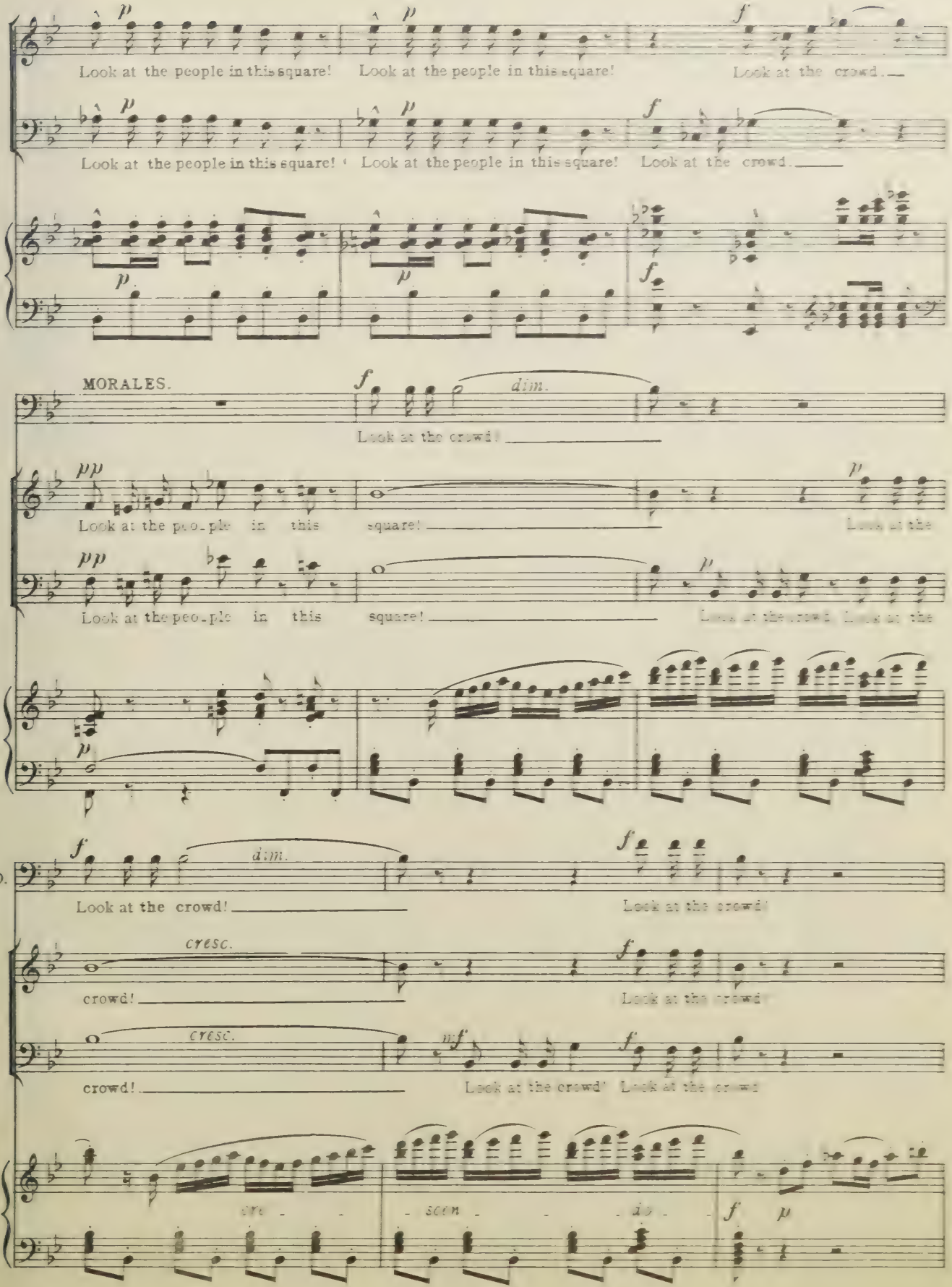
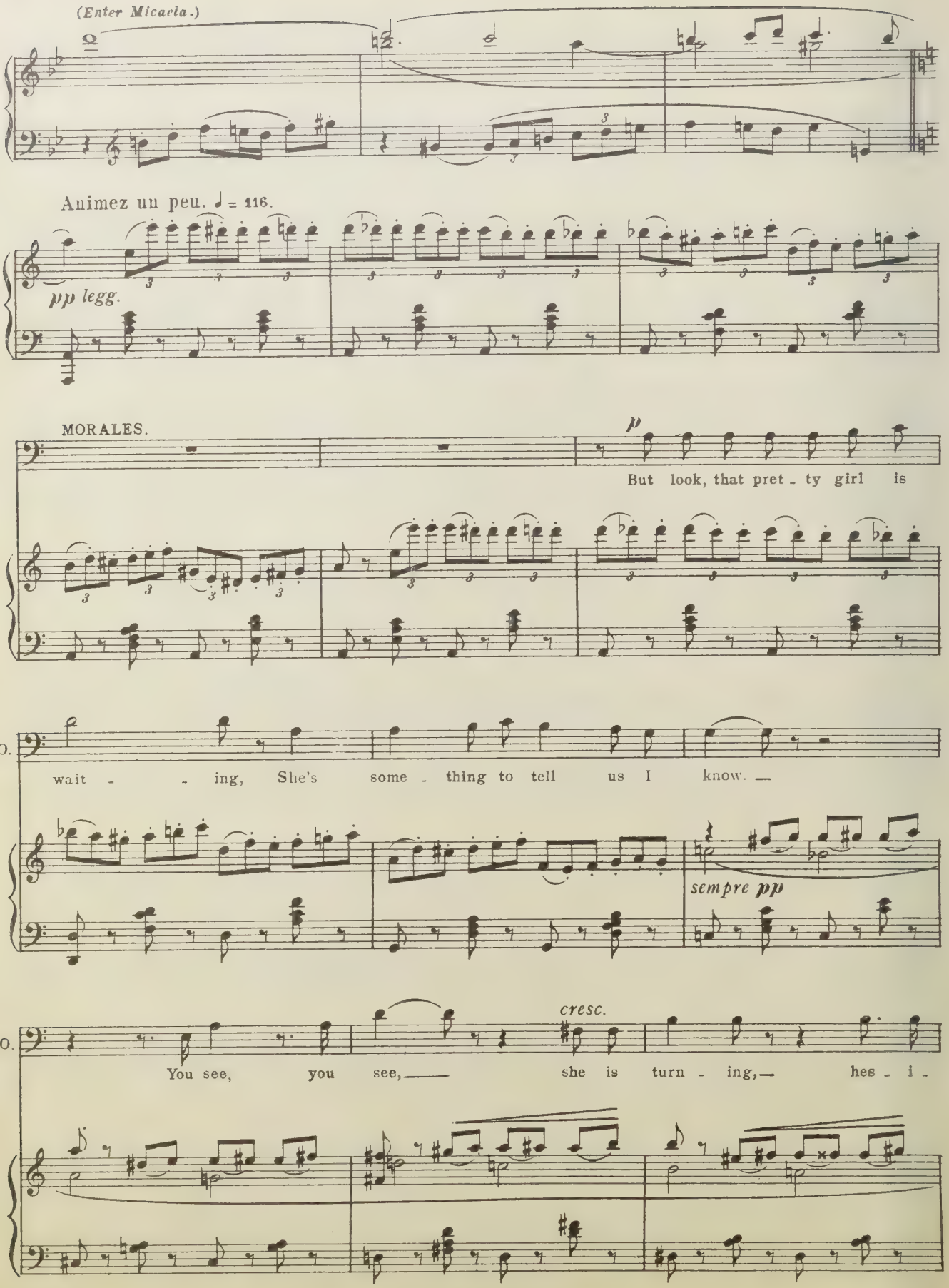

Look at the people in this square!
Look at the people in this square!
Look at the crowd.
Look at the people in this square!
Look at the people in this square!
Look at the crowd.
MORALES.
Look at the crowd!
Look at the peo-ple in this square!
Look at the peo-ple in this square!
MO.
Look at the crowd!
Look at the crowd!
crowd!
Look at the crowd!
crowd!
Look at the crowd!
cre - scen - do


(Enter Micaela.)
Animez un peu. ♩ = 116.
pp legg.
MORALES.
p
But look, that pret - ty girl is
MO.
wait - - ing, She's some - thing to tell us I know. —
sempre pp
MO.
cresc.
You see, you see, —— she is turn - ing, — hes - i -

C

MO. - tat - ing.

f Quick let us go to give her aid! —

f Quick let us go to give her aid! —

cre - scen - do *f* *pp*

(to Micaela, gallantly.) *p*

MO. Whom seek you, fair - est maid -

p

MICAELA. *(simply.)* MORALES.

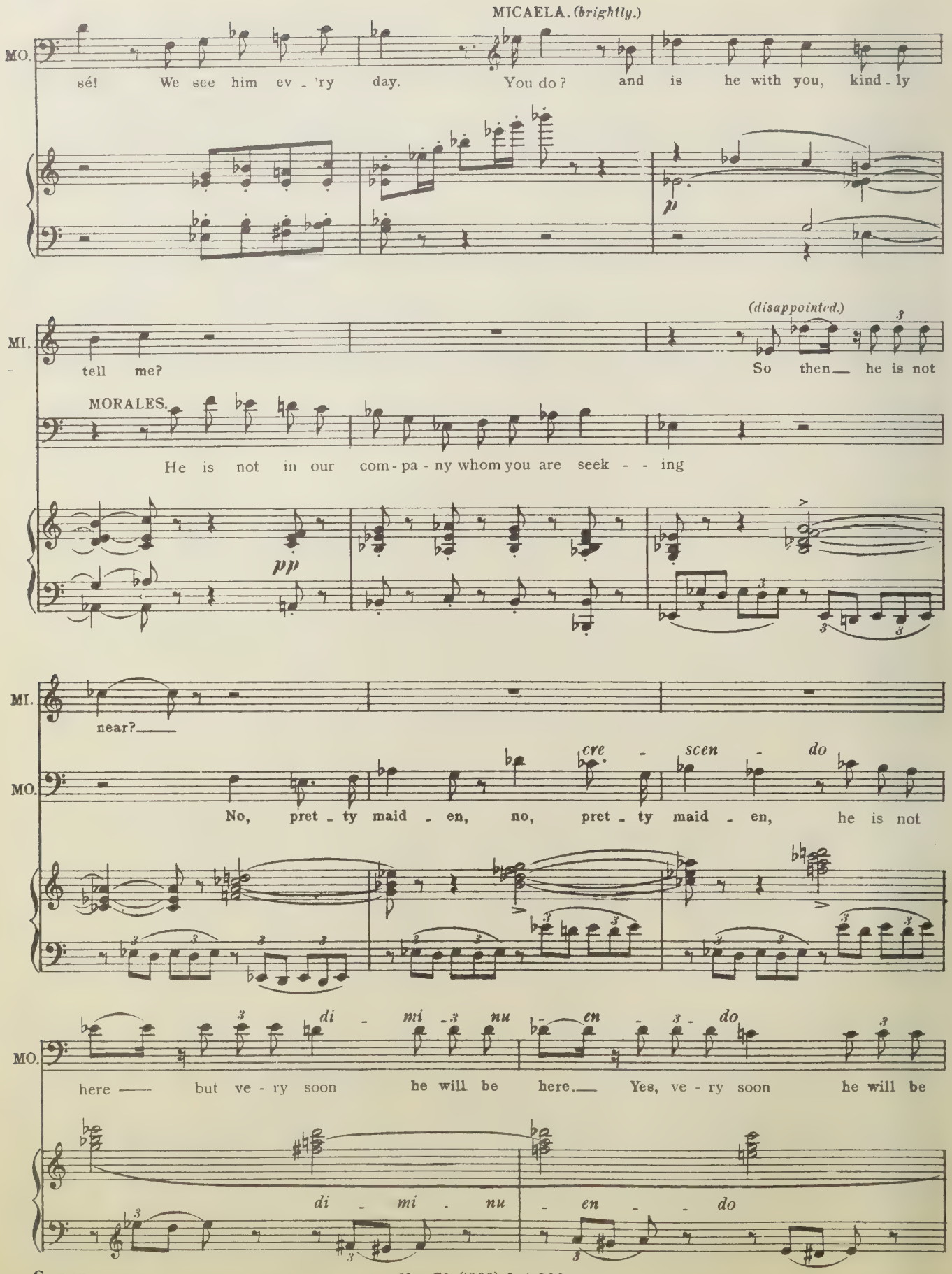
MO. - en? I— I'm looking for a friend. For a friend? That's me!

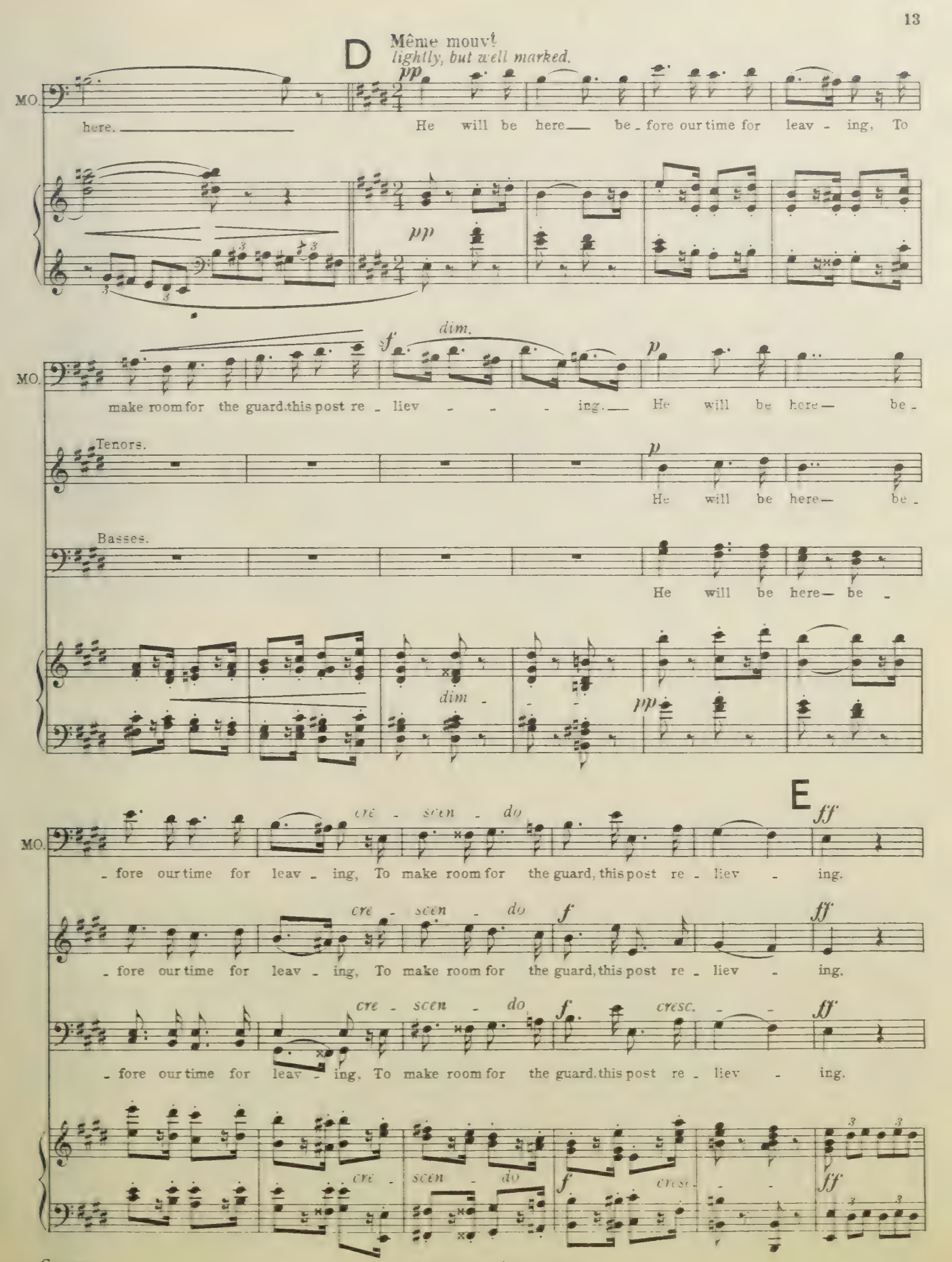
pp

MICAELA. MORALES. *lightly.*

This friend of mine who should be here,— is named Don Jo - sé— do you know him, pray? Don Jo -

p


MICAELA. (brightly.)
MO.
sé! We see him ev - 'ry day. You do? and is he with you, kind - ly
p
(disappointed.)
MI.
tell me?
So then he is not
MORALES.
He is not in our com - pa - ny whom you are seek - - ing
pp
MI.
near?
MO.
cre - scen - do
No, pret - ty maid - en, no, pret - ty maid - en, he is not
di - mi - nu - en - do
here — but ve - ry soon he will be here. Yes, ve - ry soon he will be
di - mi - nu - en - do



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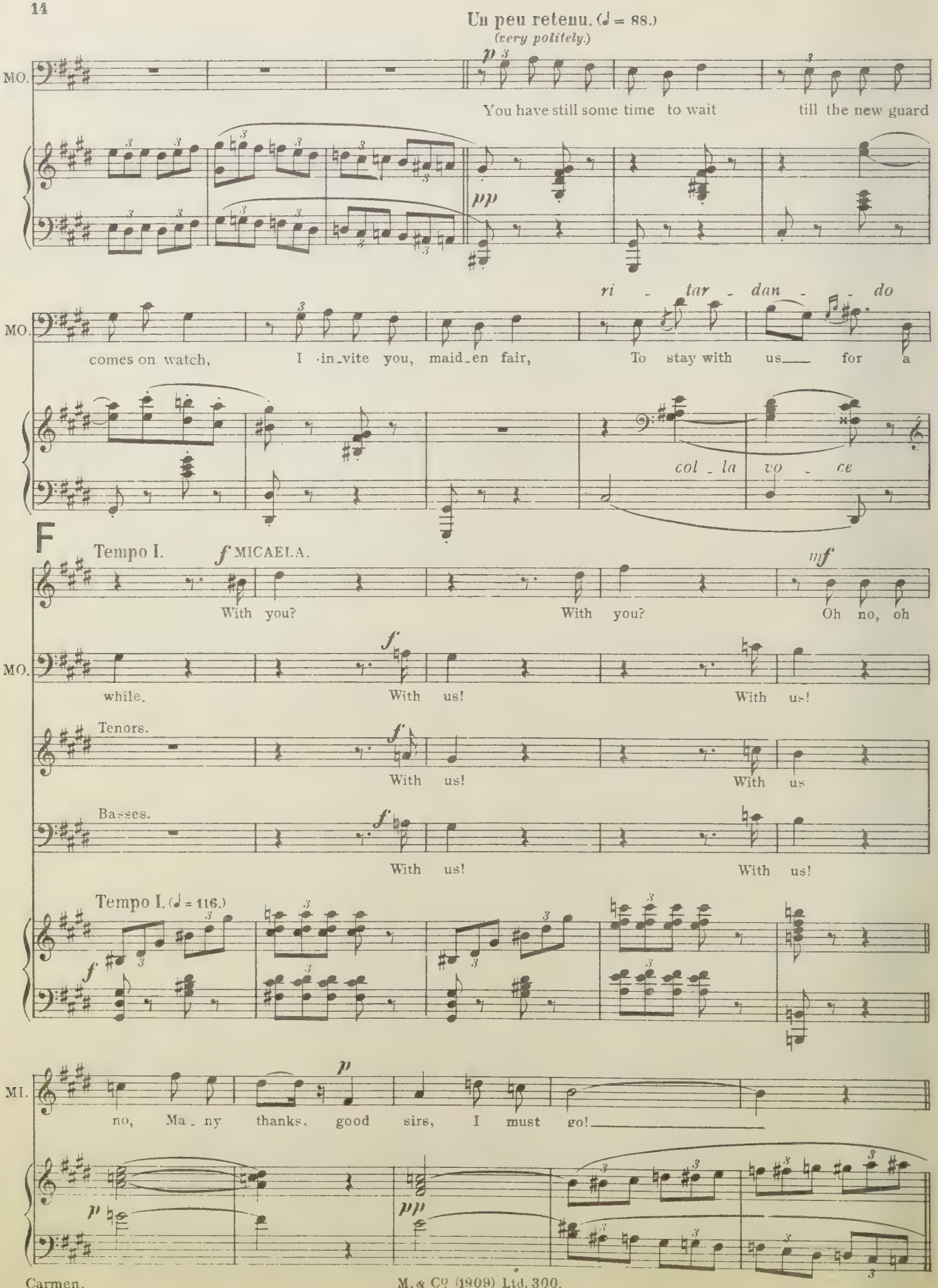
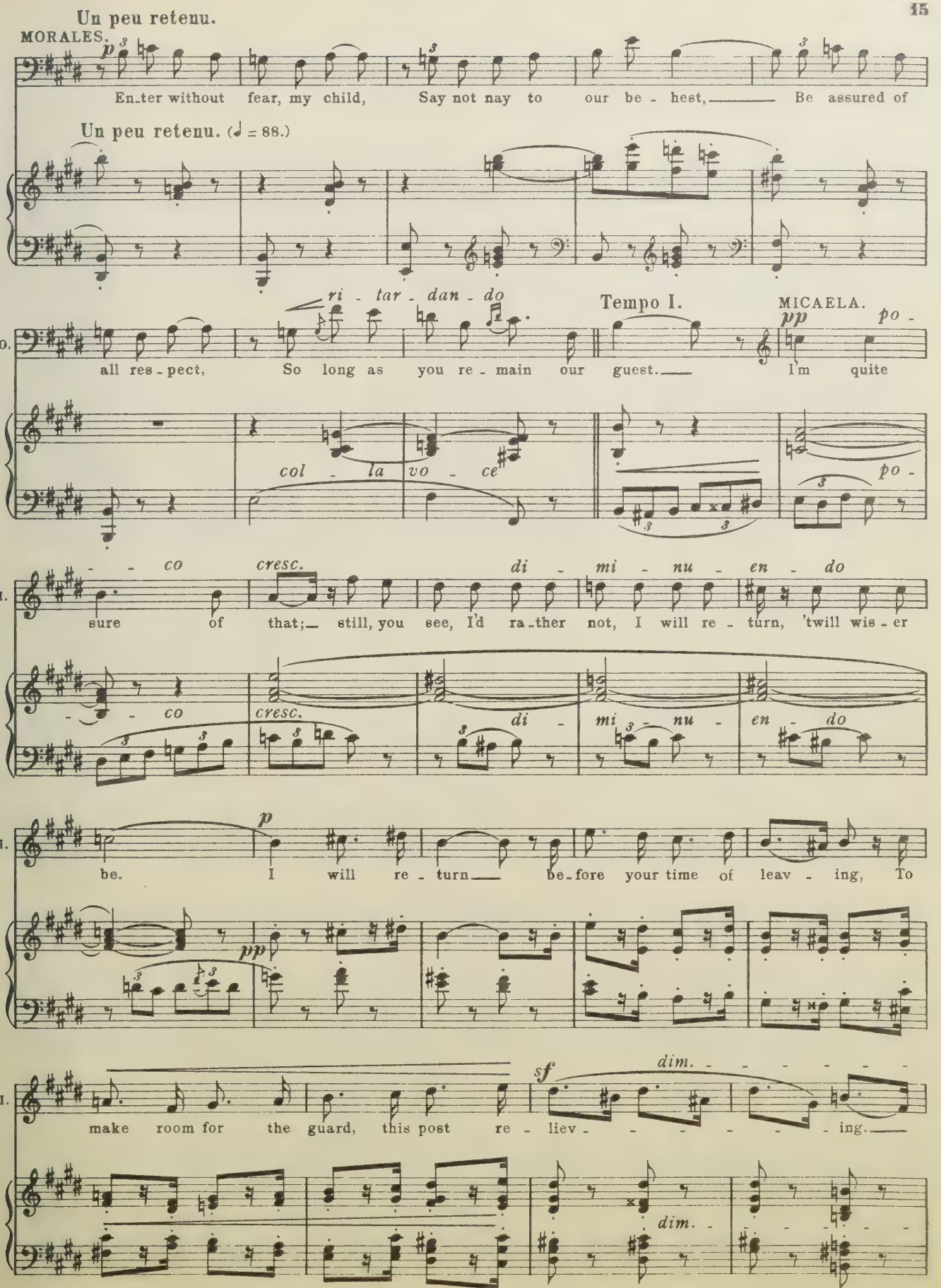

Un peu retenu. (♩ = 88.)
(very politely.)
MO.
You have still some time to wait till the new guard
ri - tar - dan - do
comes on watch, I in_vite you, maid_en fair, To stay with us for a
col - la vo - ce
F
Tempo I.
MICAELA.
With you? With you? Oh no, oh
while. With us! With us!
Tenors.
With us! With us
Basses.
With us! With us!
Tempo I. (♩ = 116.)
MI.
no, Ma_ny thanks, good sirs, I must go!


Un peu retenu.
MORALES.
p
En_ter without fear, my child, Say not nay to our be - hest, Be assured of
Un peu retenu. (♩ = 88.)
ri - tar - dan - do
Tempo I.
MICAELA.
pp
po -
MO.
all res - pect, So long as you re - main our guest. I'm quite
col - la vo - ce
po -
- - co
cresc.
di - mi - nu - en - do
MI.
sure of that; still, you see, I'd ra_ther not, I will re - turn, 'twill wis - er
- - co
cresc.
di - mi - nu - en - do
MI.
p
be. I will re - turn be_fore your time of leav - ing, To
pp
MI.
sf
dim.
make room for the guard, this post re - liev - - - - - - ing.
dim.

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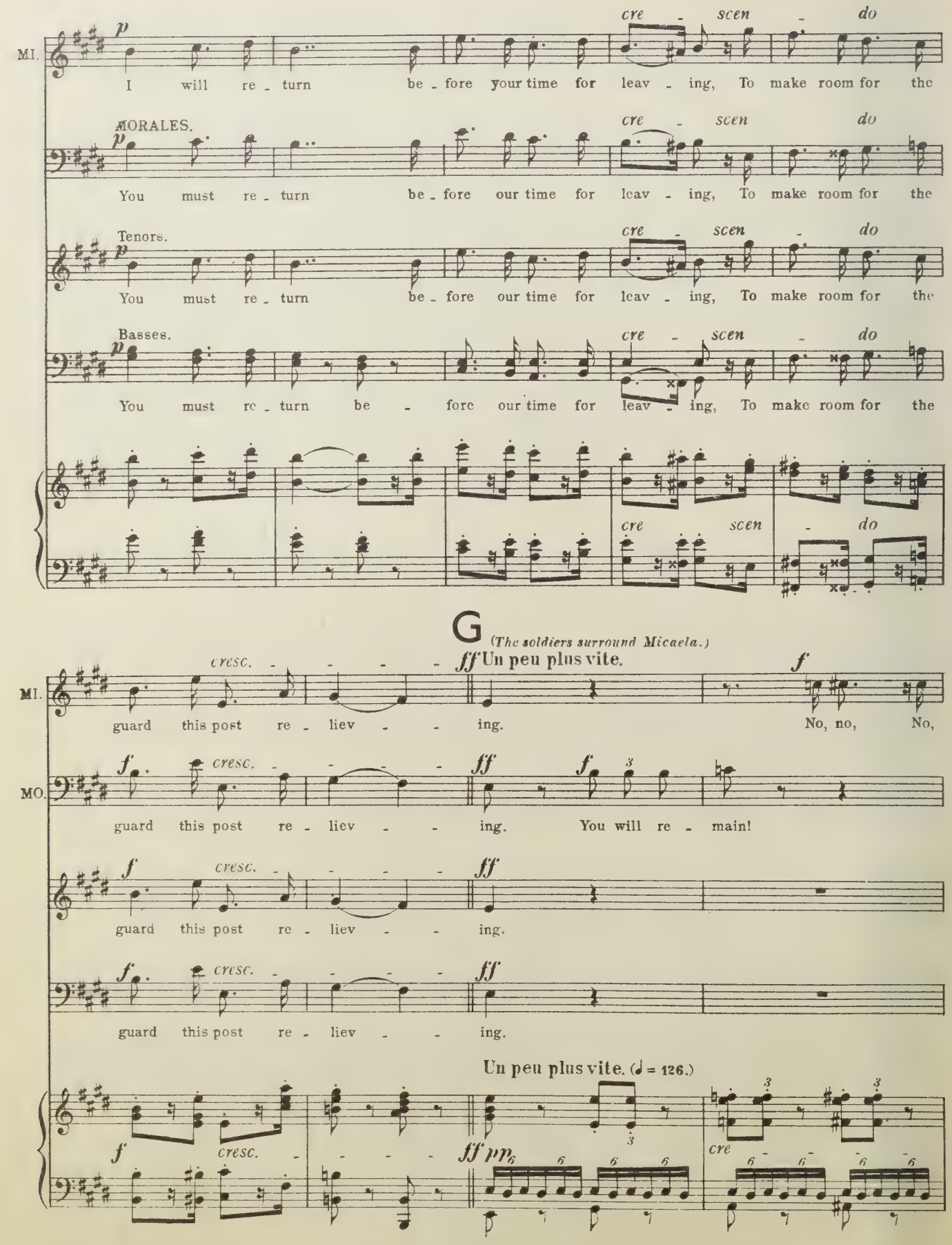
MI.
p
I will re - turn be - fore your time for leav - ing, To make room for the
cre - scen - do
MORALES.
p
You must re - turn be - fore our time for leav - ing, To make room for the
cre - scen do
Tenors.
p
You must re - turn be - fore our time for leav - ing, To make room for the
cre - scen - do
Basses.
p
You must re - turn be - fore our time for leav - ing, To make room for the
cre - scen - do
cre scen - do
G
(The soldiers surround Micaela.)
cresc.
ff Un peu plus vite.
f
guard this post re - liev - - ing.
No, no, No,
MO.
f cresc.
ff
f
guard this post re - liev - - ing.
You will re - main!
guard this post re - liev - - ing.
guard this post re - liev - - ing.
Un peu plus vite. (♩ = 126.)
f cresc.
ff pp
cre

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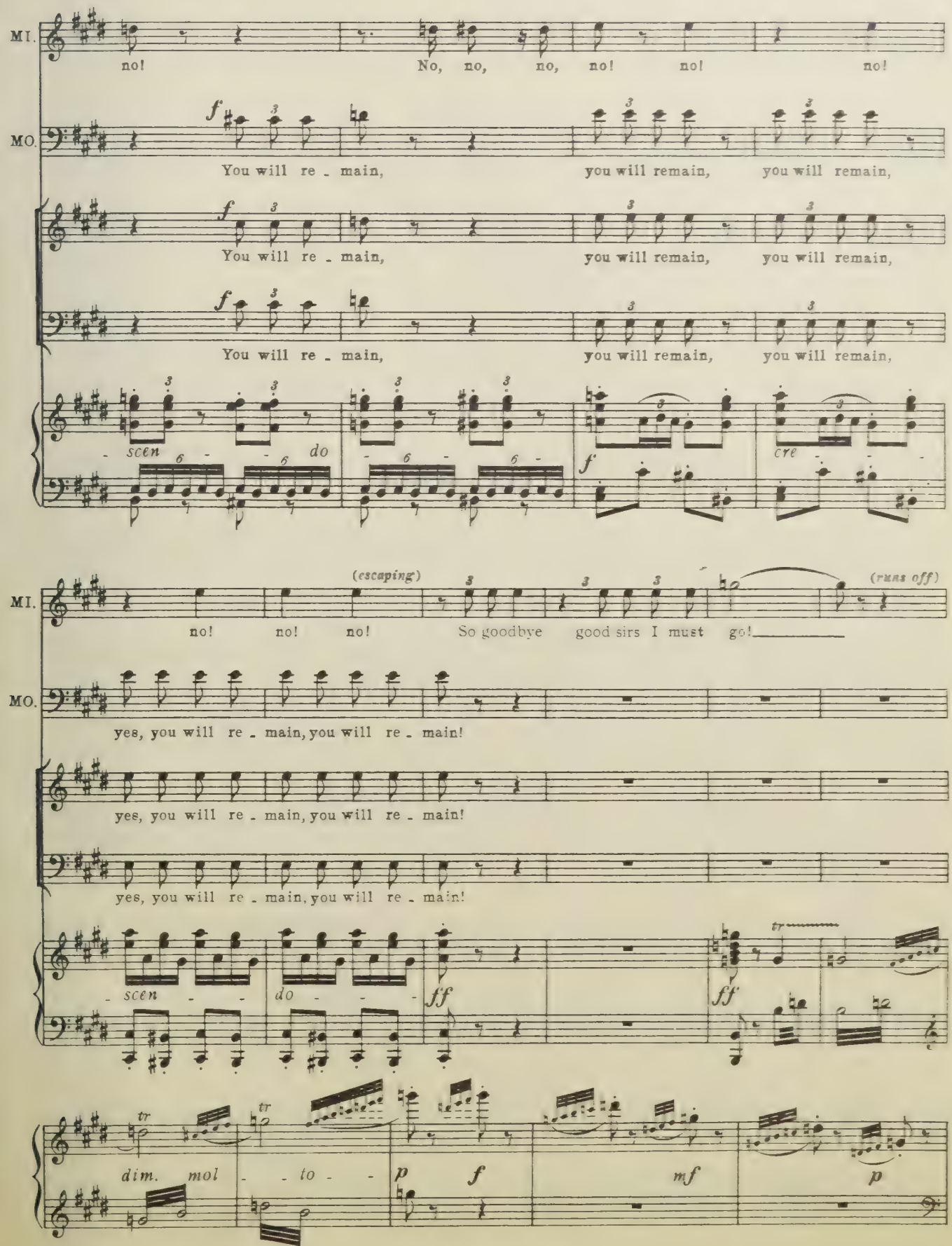
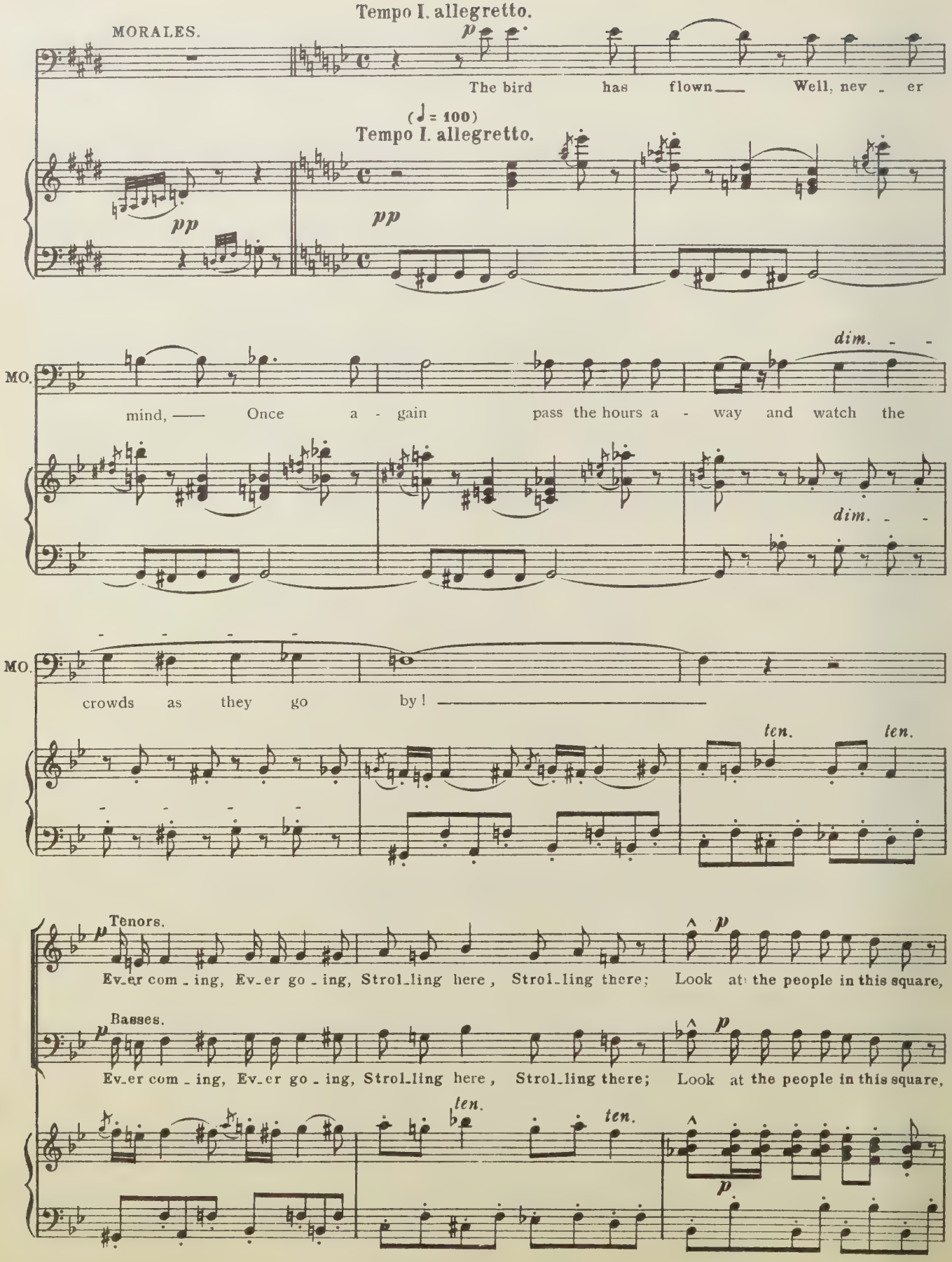
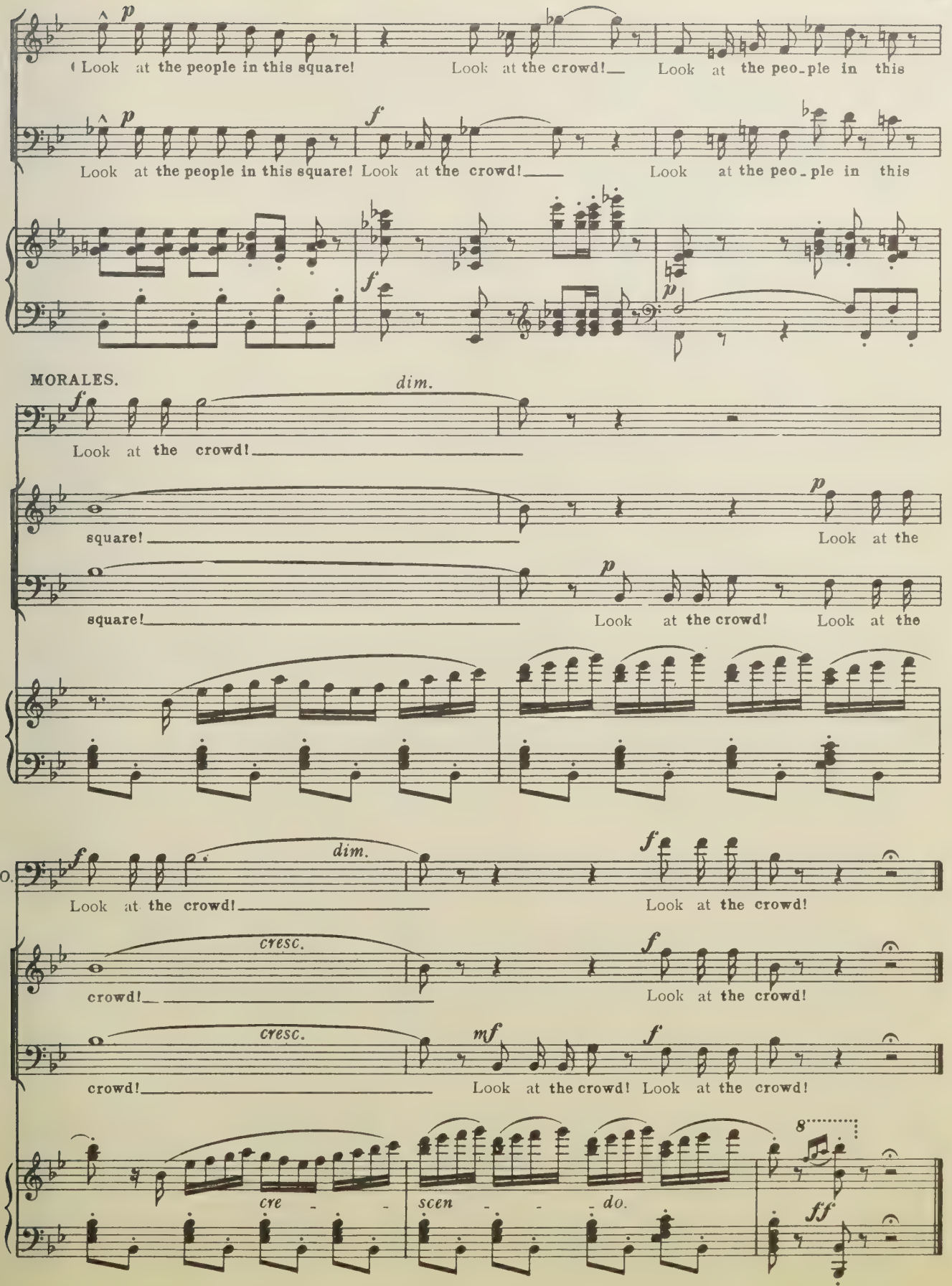
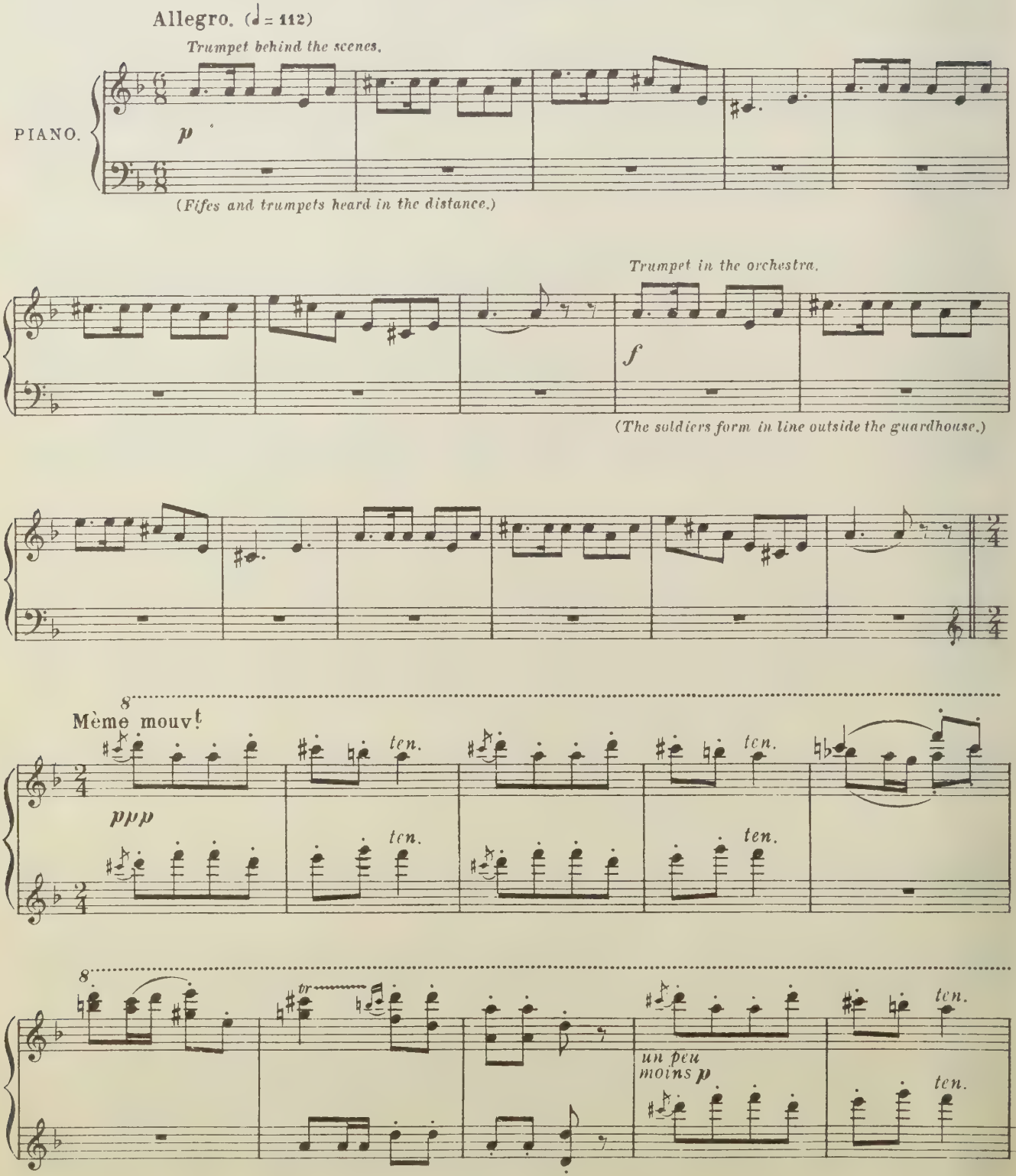
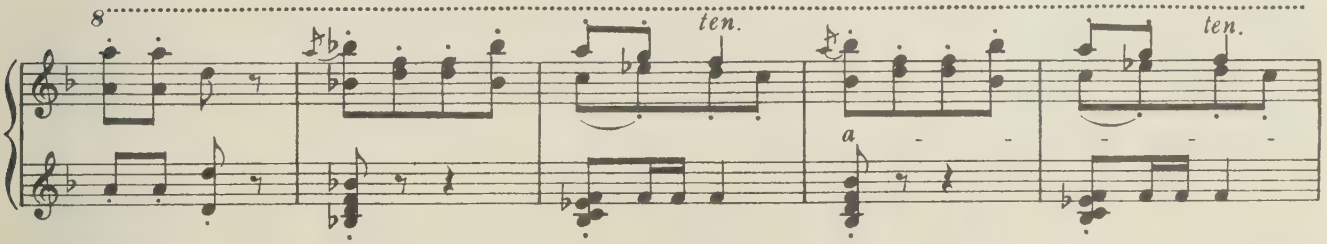

MI.
no! No, no, no, no! no! no!
MO.
f
You will re - main, you will remain, you will remain,
f
You will re - main, you will remain, you will remain,
f
You will re - main, you will remain, you will remain,
scen - do
f
cre
(escaping)
(runs off)
MI.
no! no! no! So goodbye good sirs I must go!
MO.
yes, you will re - main, you will re - main!
yes, you will re - main, you will re - main!
yes, you will re - main, you will re - main!
scen - do
ff
ff
tr
tr
tr
dim. mol - to
p
f
mf
p


Tempo I. allegretto.
MORALES.
p
The bird has flown Well, nev - er
(♩= 100)
Tempo I. allegretto.
pp
pp
MO.
dim.
mind, Once a - gain pass the hours a - way and watch the
dim.
MO.
crowds as they go by!
ten.
ten.
Tenors.
p
Ev_er com_ing, Ev_er go_ing, Strol_ling here, Strol_ling there; Look at the people in this square,
Basses.
p
Ev_er com_ing, Ev_er go_ing, Strol_ling here, Strol_ling there; Look at the people in this square,
ten.
ten.
p

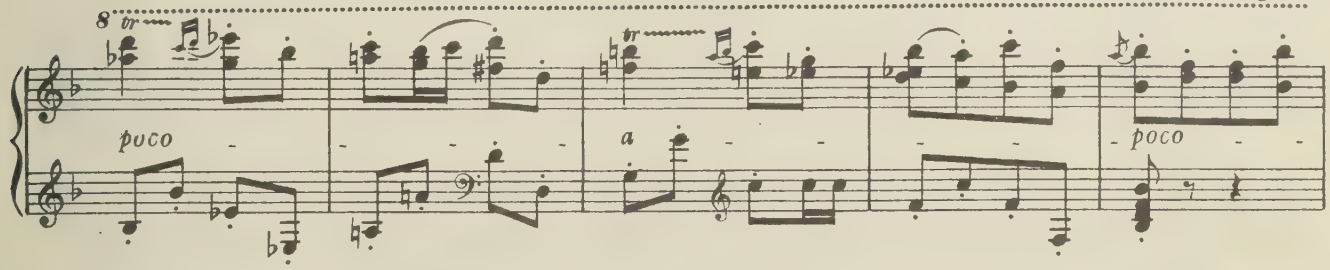

Look at the people in this square! Look at the crowd! Look at the peo_ple in this
Look at the people in this square! Look at the crowd! Look at the peo_ple in this
MORALES.
dim.
Look at the crowd!
square!
Look at the
square!
Look at the crowd! Look at the
MO.
dim.
Look at the crowd!
Look at the crowd!
cresc.
crowd!
Look at the crowd!
cresc.
crowd!
Look at the crowd! Look at the crowd!
cre - - -
scen - - - do.
8
ff

Nº 3. CHORUS of BOYS and SCENE.



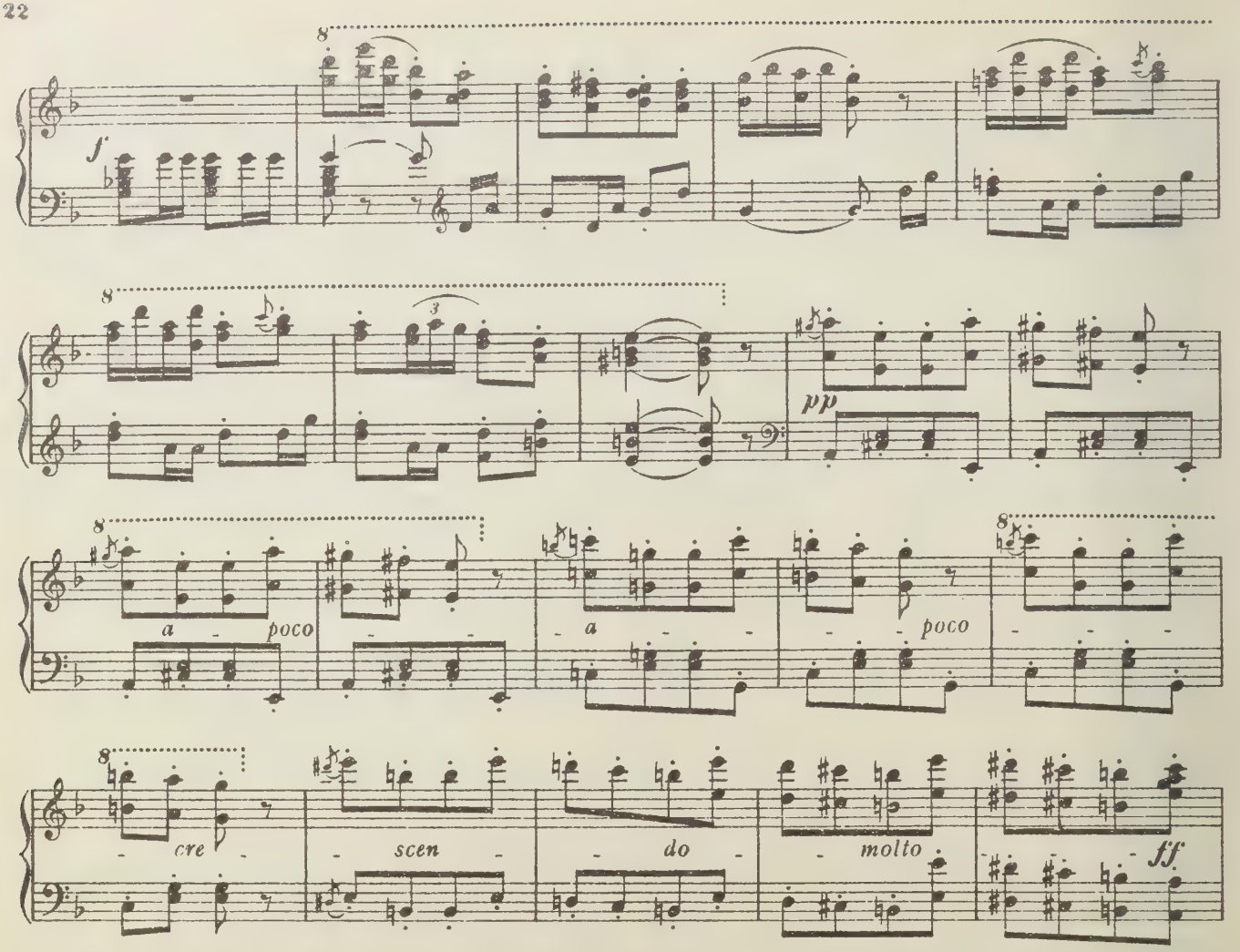


(*The relieving guard*



approaches, preceded by a troop of boys marching in military fashion. Behind the latter come the lieutenant, Zuniga, and the briga-

-dier Don José. The relieving guard forms in line facing the others. The boys come forward.)

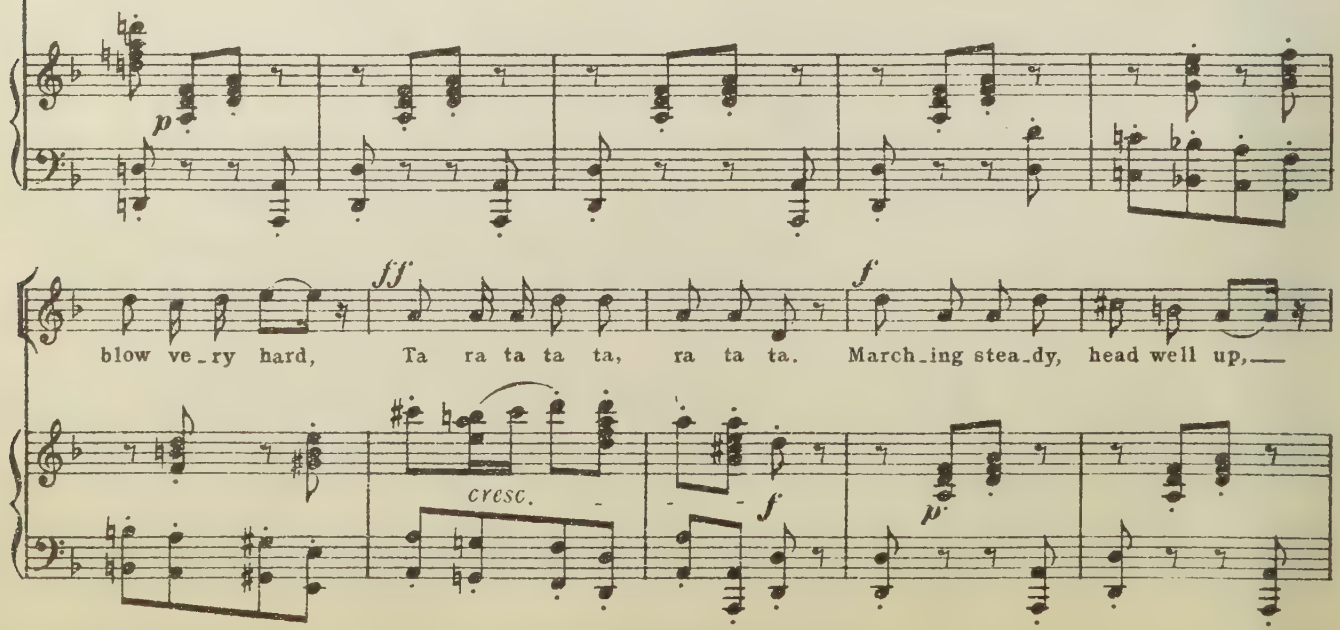


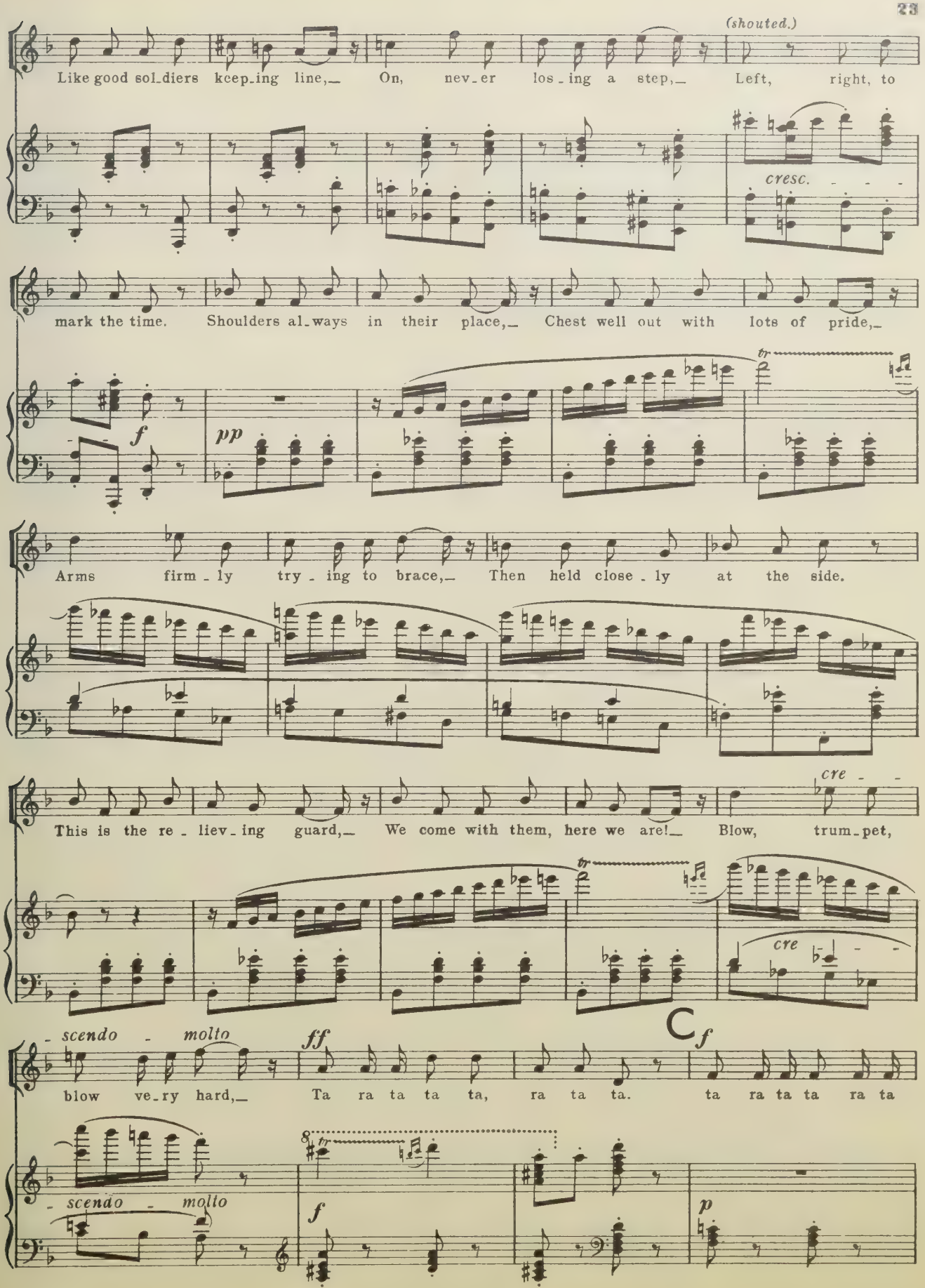
B

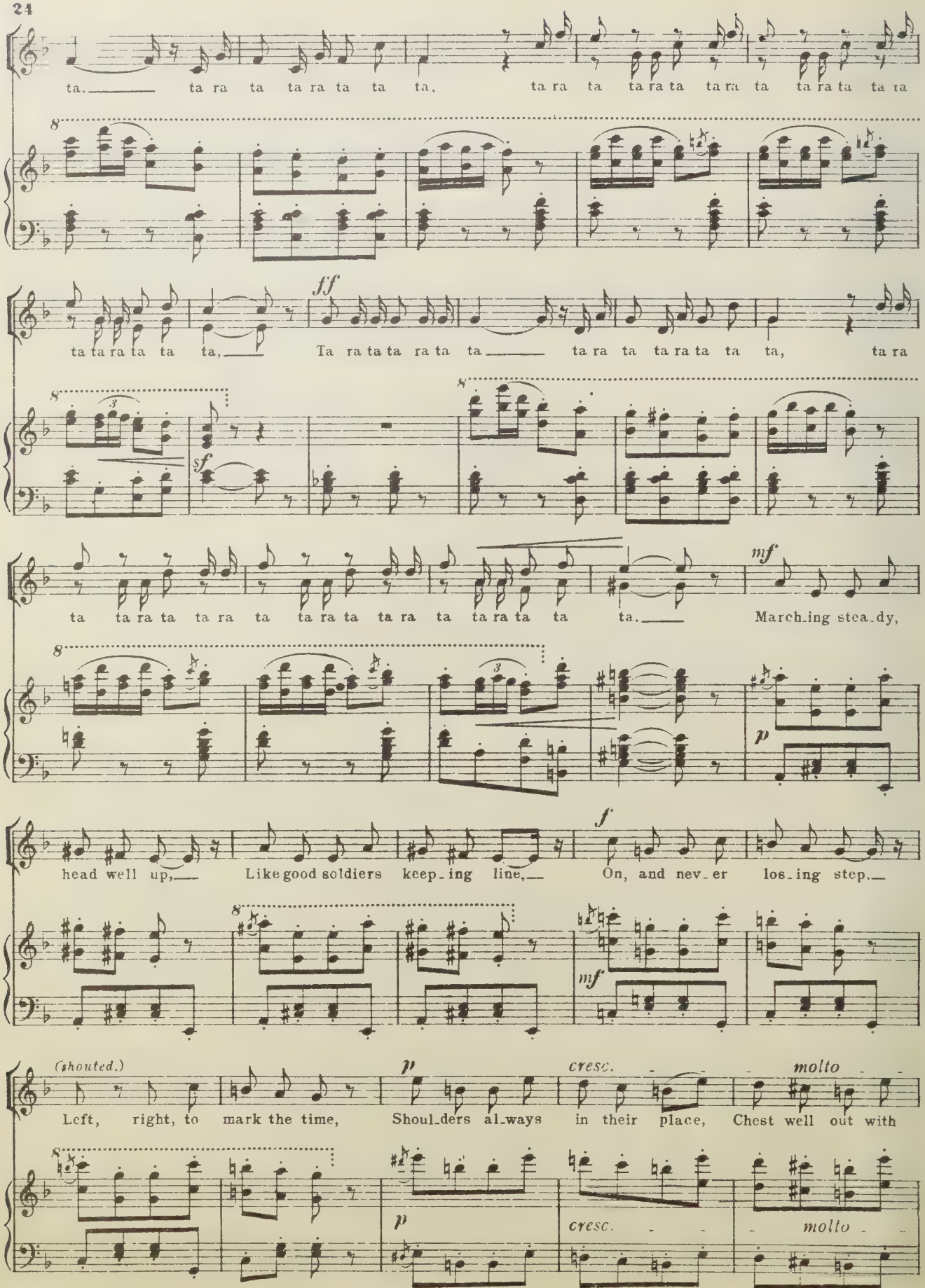
BOYS. 1st & 2nd Soprani.

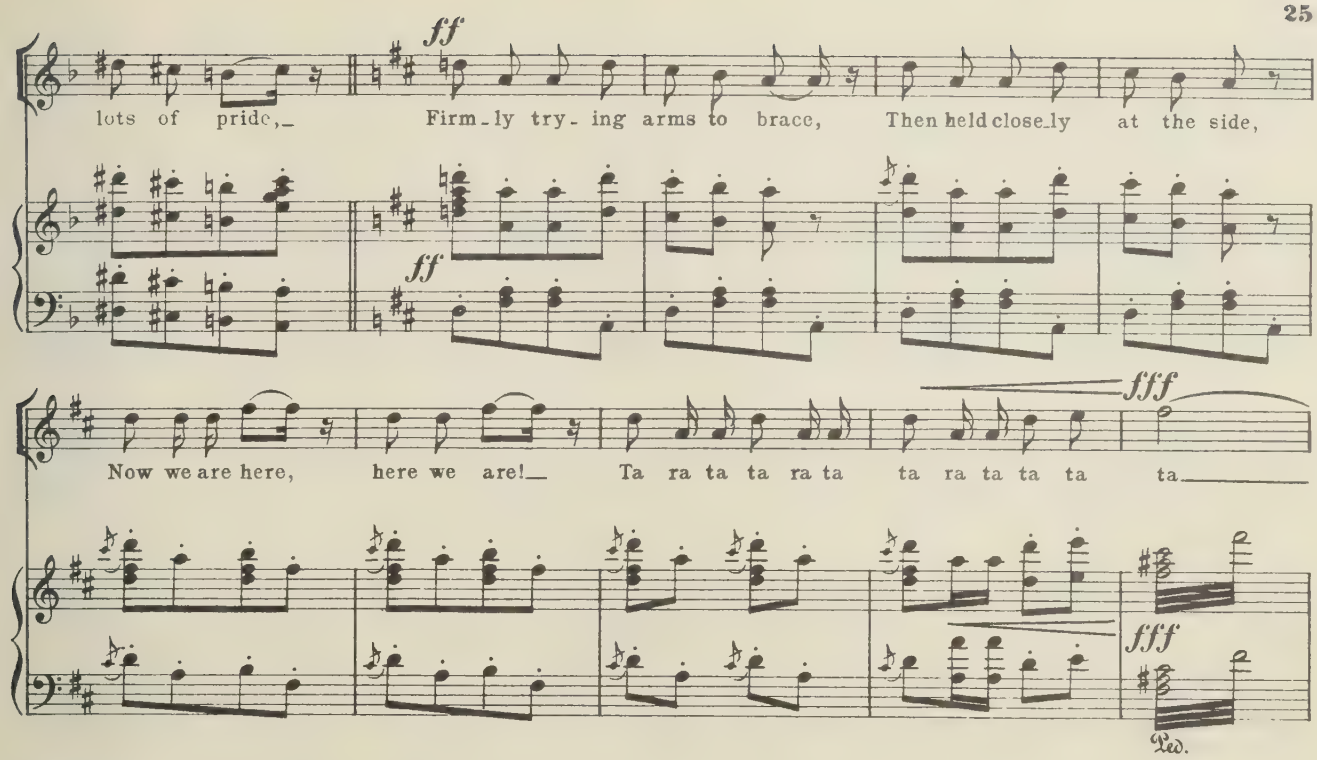
f strongly marked, almost staccato.

This is the re - liev-ing guard, We come with them, here we are!— Blow, trumpet,




(shouted.)
Like good sol_diers kcep_ing line,_ On, nev_er los_ing a step,_ Left, right, to
cresc.
mark the time. Shoulders al_ways in their place,_ Chest well out with lots of pride,_
f
pp
tr
Arms firm_ly try_ing to brace,_ Then held close_ly at the side.
cre
This is the re_liev_ing guard,_ We come with them, here we are!_ Blow, trum_pet,
tr
cre
scendo molto
ff
C
f
blow ve_ry hard,_ Ta ra ta ta ta, ra ta ta. ta ra ta ta ra ta
scendo molto
8
tr
f
p


ta. ta ra ta ta ra ta ta ta, ta ra ta ta ra ta ta ra ta ta ra ta ta ra
ff
ta ta ra ta ta ta, Ta ra ta ta ra ta ta ta ra ta ta ra ta ta ta, ta ra
sf
ta ta ra ta ta ra ta ta ra ta ta ra ta ta ra ta ta ta. March_ing stea_dy,
mf
p
head well up, Like good soldiers keep_ing line, On, and nev_er los_ing step.
f
mf
(shouted.)
Left, right, to mark the time,
p
Shoul_ders al_ways
cresc.
in their place,
molto
Chest well out with
p
cresc.
molto



MORALES There was a girl here just now looking for you.

DON JOSE A girl?

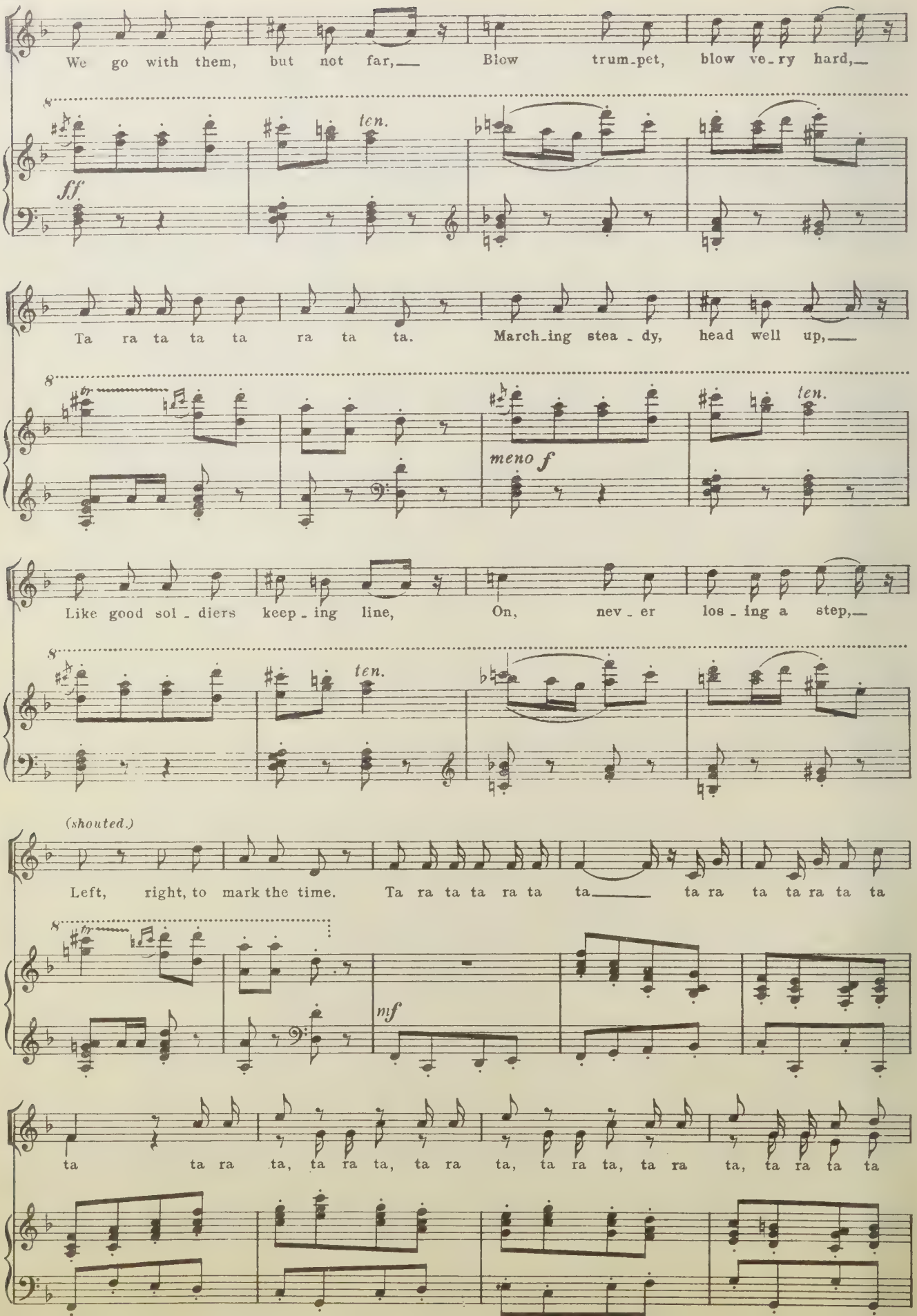
MORALES A very pretty girl, fair hair, blue eyes, in a blue dress.

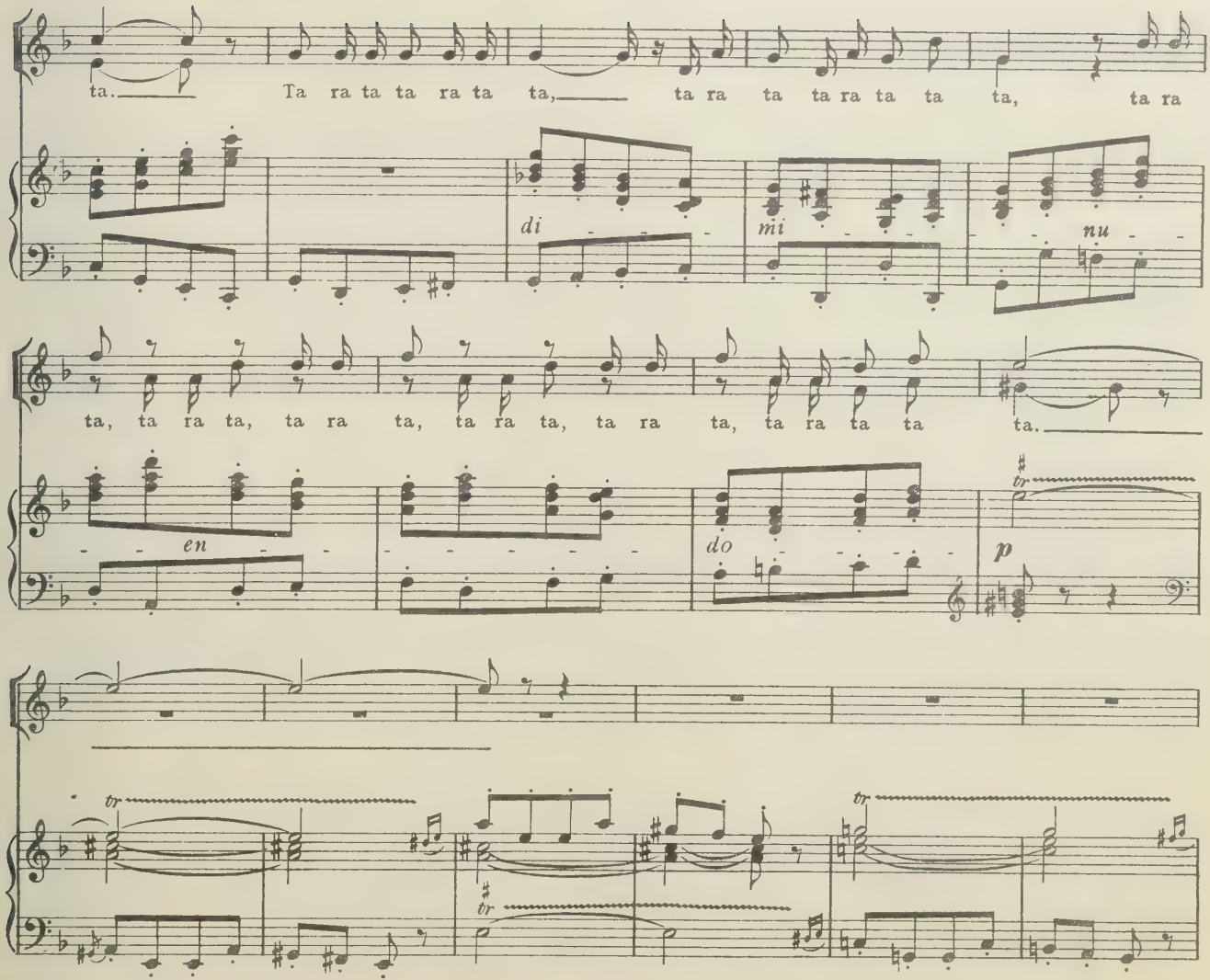
DON JOSE Micaela! It must have been Micaela *(he looks disappointed).*

MORALES *(smiling)* She said she'd come back.

Don Jose brightens up. At this moment trumpet sounds,

(The relieved guard marches off, followed by the boys, singing their chorus.)


We go with them, but not far,— Blow trum-pet, blow ve-ry hard,—
ten.
ff.
Ta ra ta ta ta ra ta ta. March-ing stea-dy, head well up,—
meno f
ten.
Like good sol-diers keep-ing line, On, nev-er los-ing a step,—
ten.
(shouted.)
Left, right, to mark the time. Ta ra ta ta ra ta ta— ta ra ta ta ra ta ta
mf
ta ta ra ta, ta ra ta, ta ra ta, ta ra ta, ta ra ta, ta ra ta ta



During the music after the boys have stopped singing following dialogue :

ZUNIGA Corporal.

JOSE Sir ?

ZUNIGA Tell me, what is that building over there ?

JOSE The cigarette factory, sir.

ZUNIGA Oh, yes *(looking at factory interested)*, where the workers are women ?

JOSE Yes, sir.

ZUNIGA Some of them are young and pretty ?

JOSE I believe so.

ZUNIGA *(smiling)* You believe so !

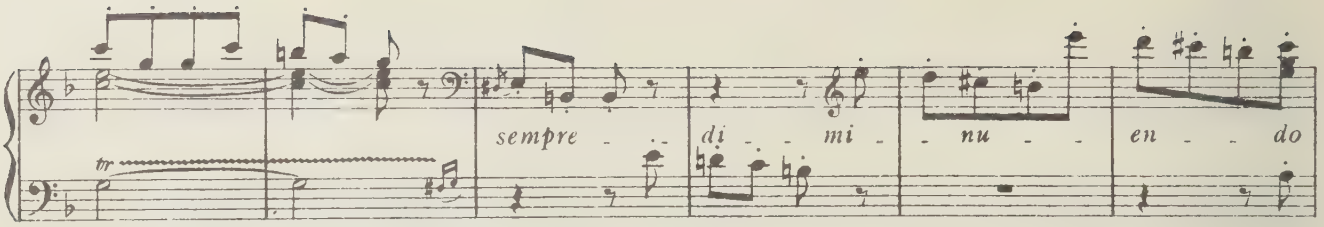
JOSE Well, sir, I don't really take much interest !

ZUNIGA Why ? Aren't any of them fair-haired and blue-eyed ?

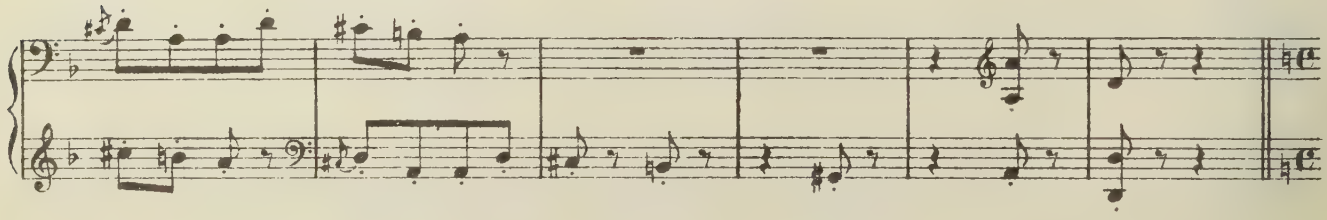
JOSE *(smiling, slightly embarrased)* I see you heard what Sergeant Morales was telling me.

At this moment the bell sounds and music (Page 31) starts.

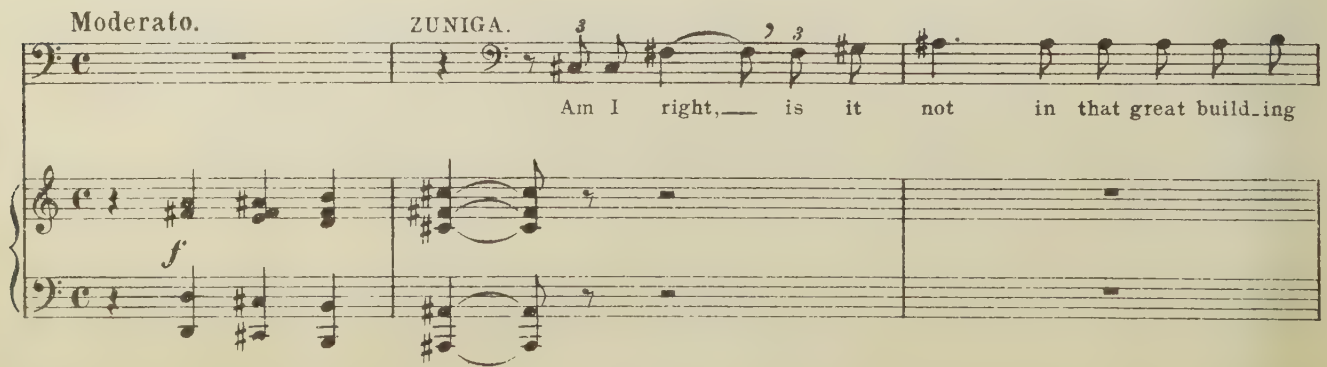
JOSE That's the mid-day bell now, sir. *(He sits down)*. Here they come !

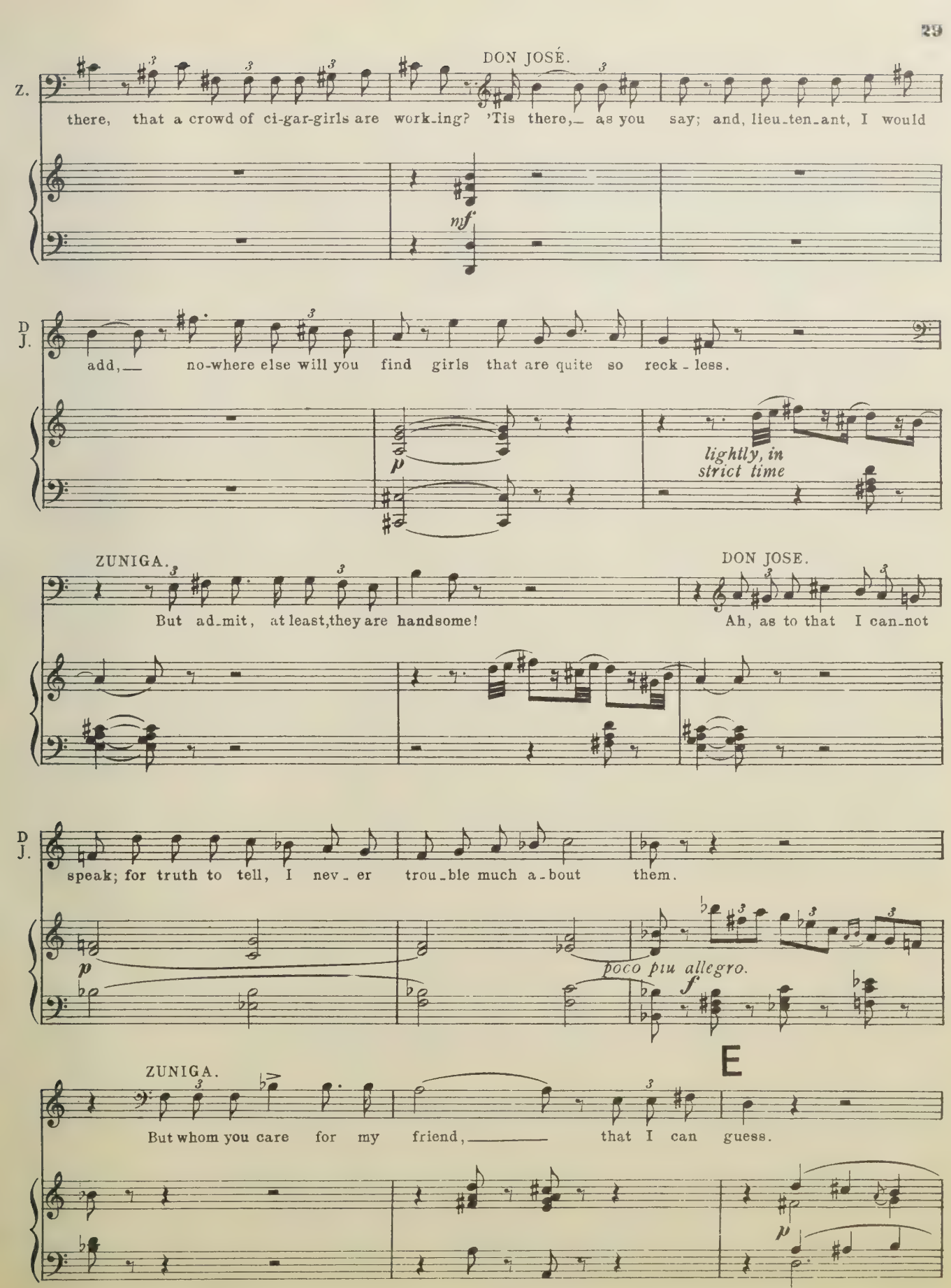


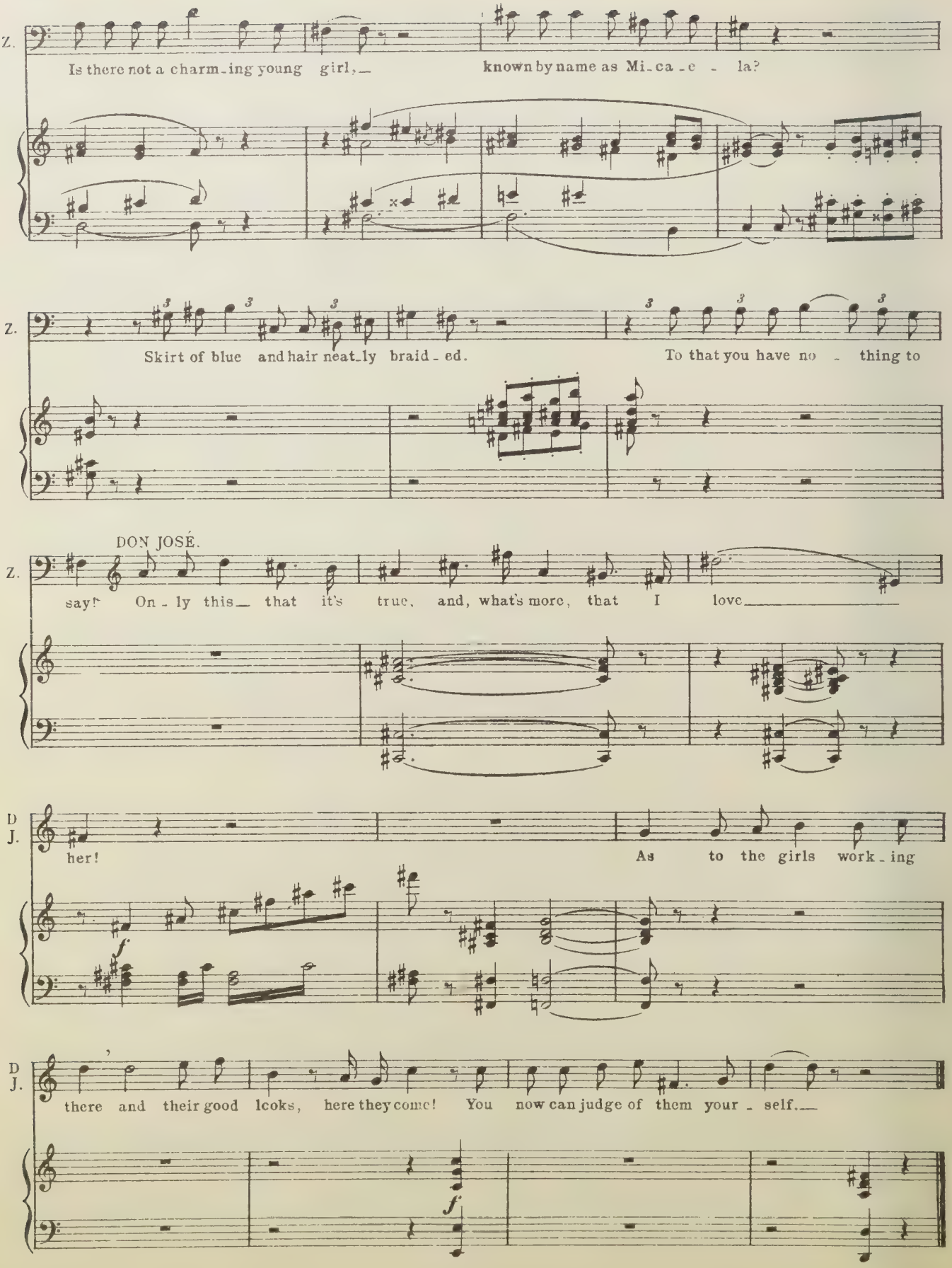
D



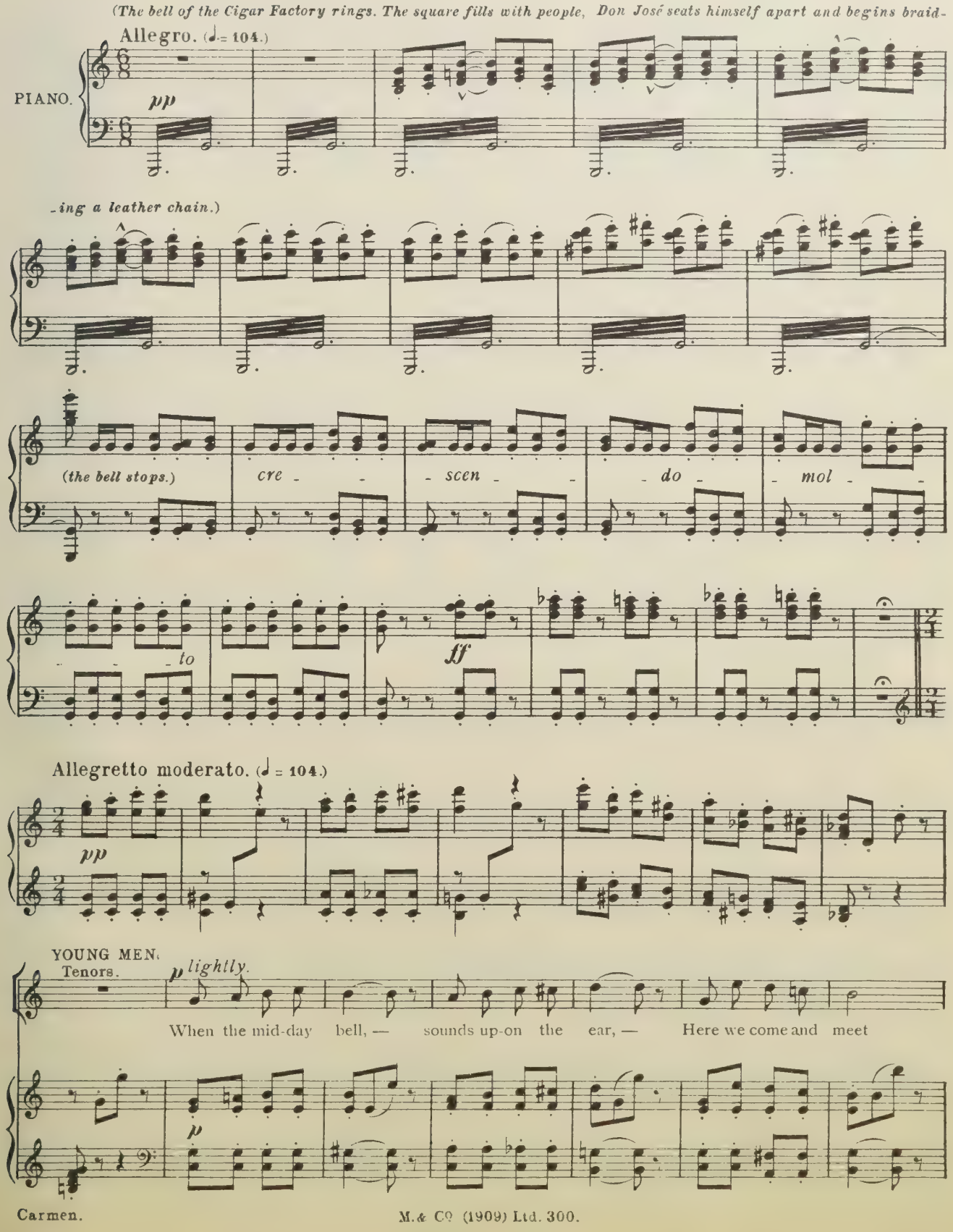
IF DIALOGUE PAGE 27 IS USED CUT MUSIC FROM HERE TO No. 4 PAGE 31




DON JOSÉ.
Z.
there, that a crowd of ci-gar-girls are work-ing? 'Tis there,— as you say; and, lieu-ten-ant, I would
nf
D J.
add,— no-where else will you find girls that are quite so reck-less.
p
lightly, in strict time
ZUNIGA.
But ad-mit, at least, they are handsome!
DON JOSE.
Ah, as to that I can-not
D J.
speak; for truth to tell, I nev-er trou-ble much a-bout them.
p
poco piu allegro.
f
E
ZUNIGA.
But whom you care for my friend,— that I can guess.
p


Z.
Is there not a charm-ing young girl, known by name as Mi-ca-e - la?
Z.
Skirt of blue and hair neat-ly braid-ed. To that you have no - thing to
DON JOSÉ.
Z.
say! On-ly this that it's true, and, what's more, that I love
D J.
her! As to the girls work-ing
D J.
there and their good looks, here they come! You now can judge of them your-self.

Nº 4. CHORUS of MEN and CIGAR-GIRLS.


(The bell of the Cigar Factory rings. The square fills with people, Don José seats himself apart and begins braid-
Allegro. (♩= 104.)
PIANO.
pp
-ing a leather chain.)
(the bell stops.)
cre - - - scen - - - do - mol - - -
to
ff
Allegretto moderato. (♩ = 104.)
pp
YOUNG MEN.
Tenors.
p lightly.
When the mid-day bell, — sounds up-on the ear, — Here we come and meet
p

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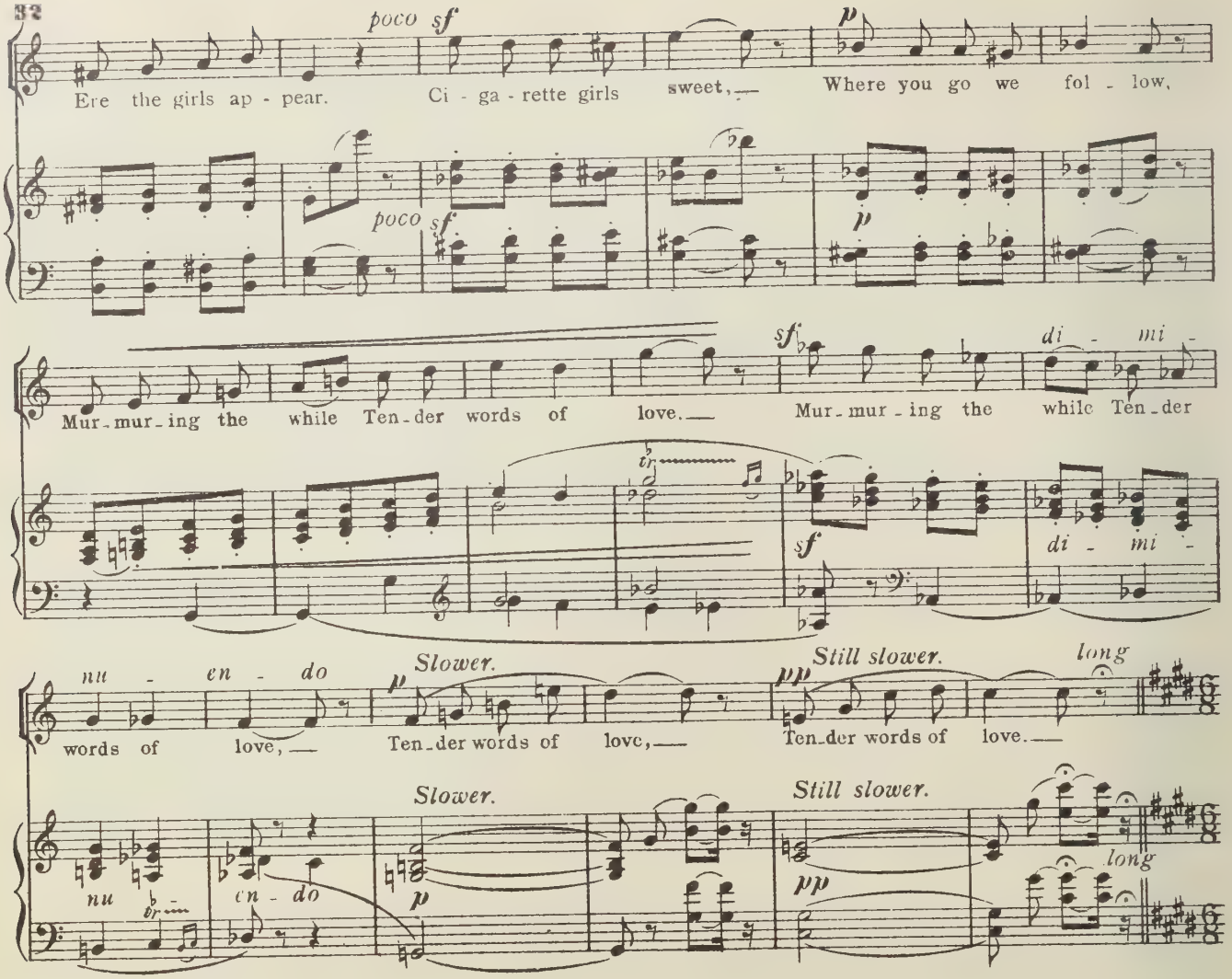
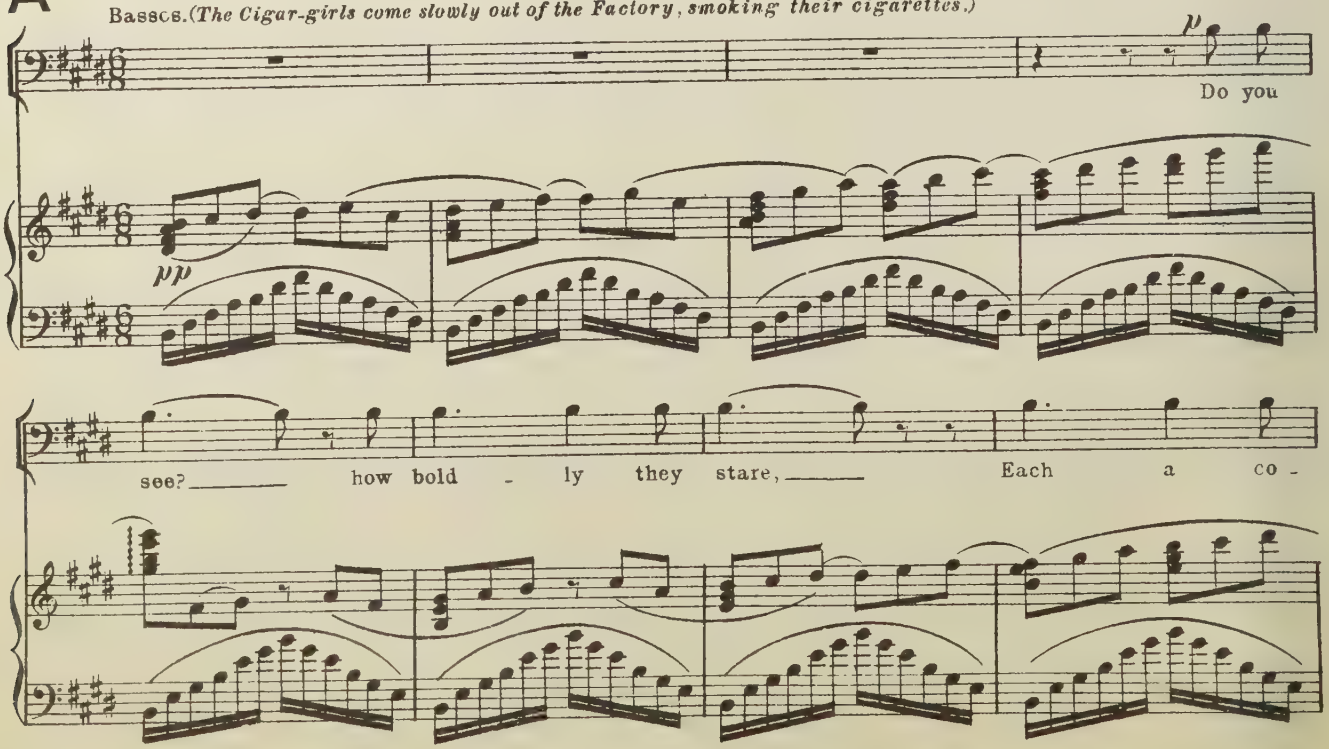

poco sf
Ere the girls ap - pear.
Ci - ga - rette girls
sweet,—
Where you go we fol - low,
poco sf
Mur - mur - ing the while Ten - der words of love.—
Mur - mur - ing the while Ten - der
di - mi -
nu - en - do
words of love,—
Slower.
Ten - der words of love,—
Still slower.
Ten - der words of love.—
long
Slower.
Still slower.
long

A **Andantino.** (♩ = 60.)

Basses. *(The Cigar-girls come slowly out of the Factory, smoking their cigarettes.)*



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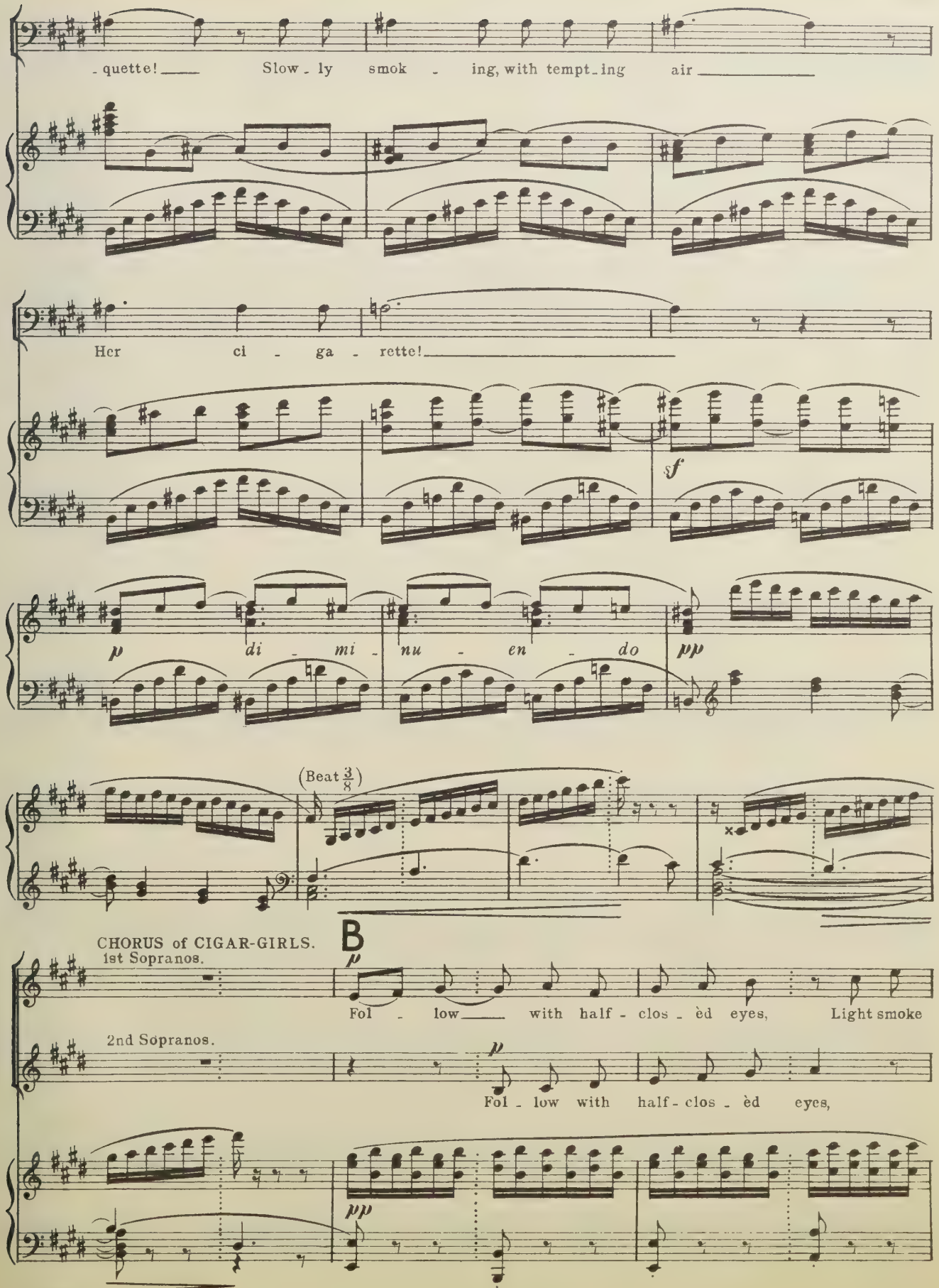
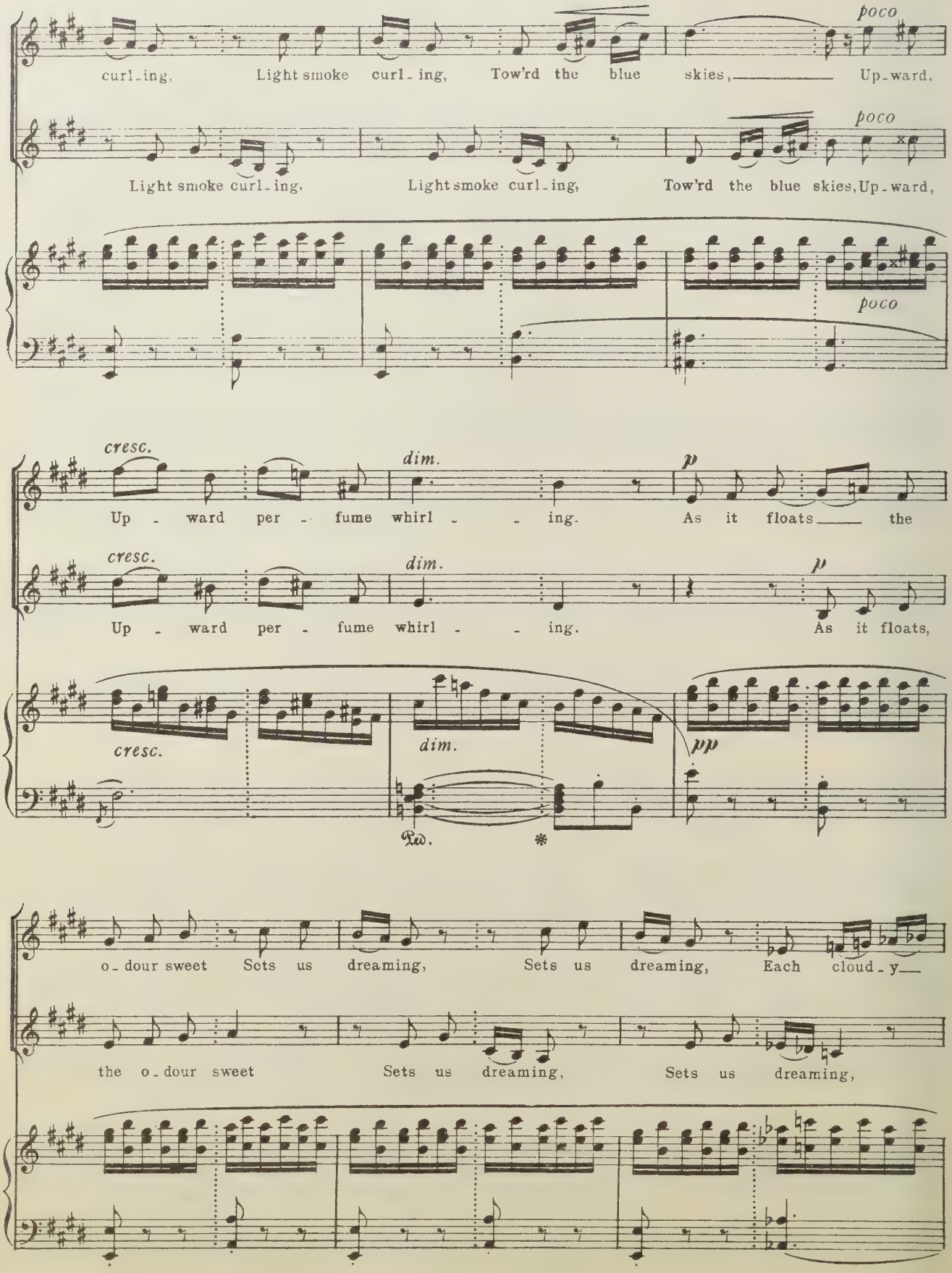
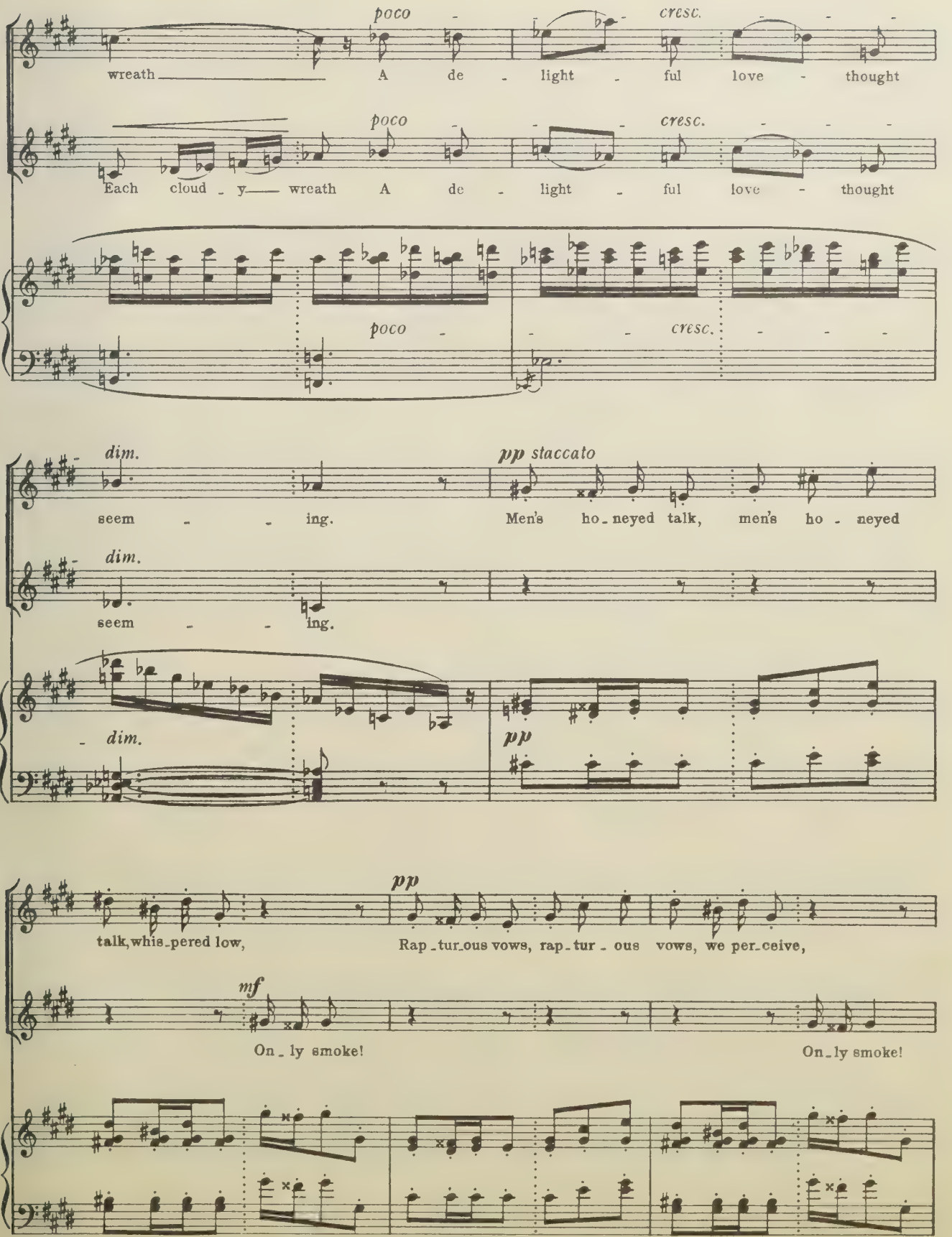


M.& Cº (1909) Ltd. 300.


curl-ing, Light smoke curl-ing, Tow'rd the blue skies, Up-ward,
poco
Light smoke curl-ing, Light smoke curl-ing, Tow'rd the blue skies, Up-ward,
poco
poco
cresc.
dim.
p
Up - ward per - fume whirl - - ing. As it floats the
cresc.
dim.
p
Up - ward per - fume whirl - - ing. As it floats,
cresc.
dim.
pp
Ped.
*
o-dour sweet Sets us dreaming, Sets us dreaming, Each cloud-y
the o-dour sweet Sets us dreaming, Sets us dreaming,


poco
cresc.
wreath A de - light - ful love - thought
Each cloud - y wreath A de - light - ful love - thought
poco
cresc.
dim.
pp staccato
seem - - ing.
Men's ho - neyed talk, men's ho - neyed
dim.
seem - - ing.
dim.
pp
talk, whis - pered low,
pp
Rap - tur - ous vows, rap - tur - ous vows, we per - ceive,
mf
On - ly smoke!
On - ly smoke!

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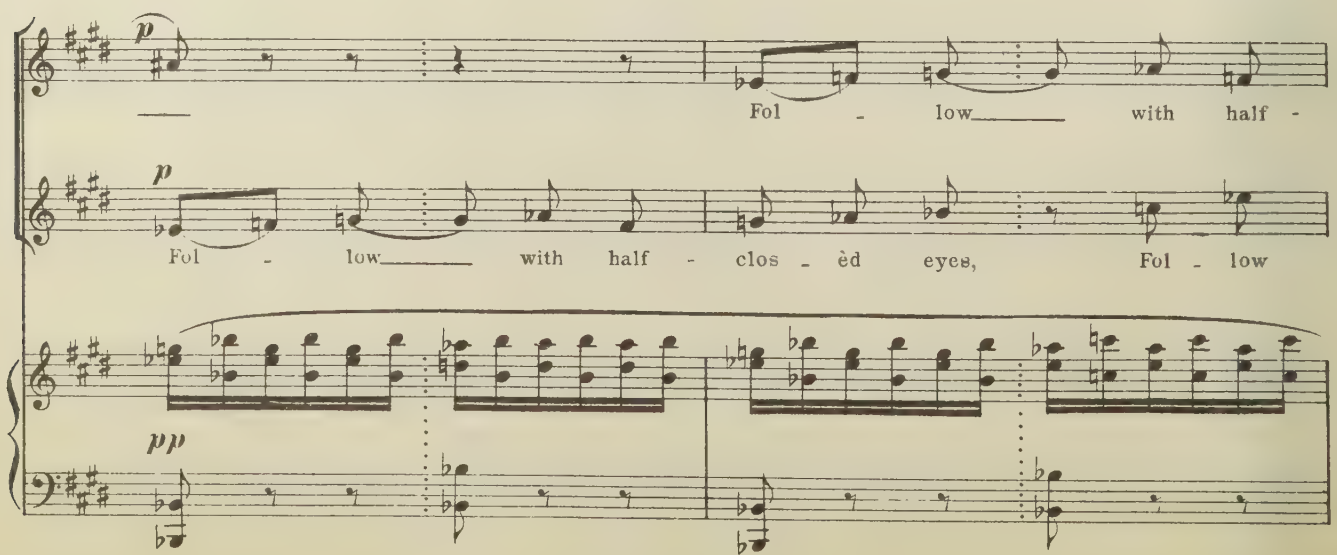
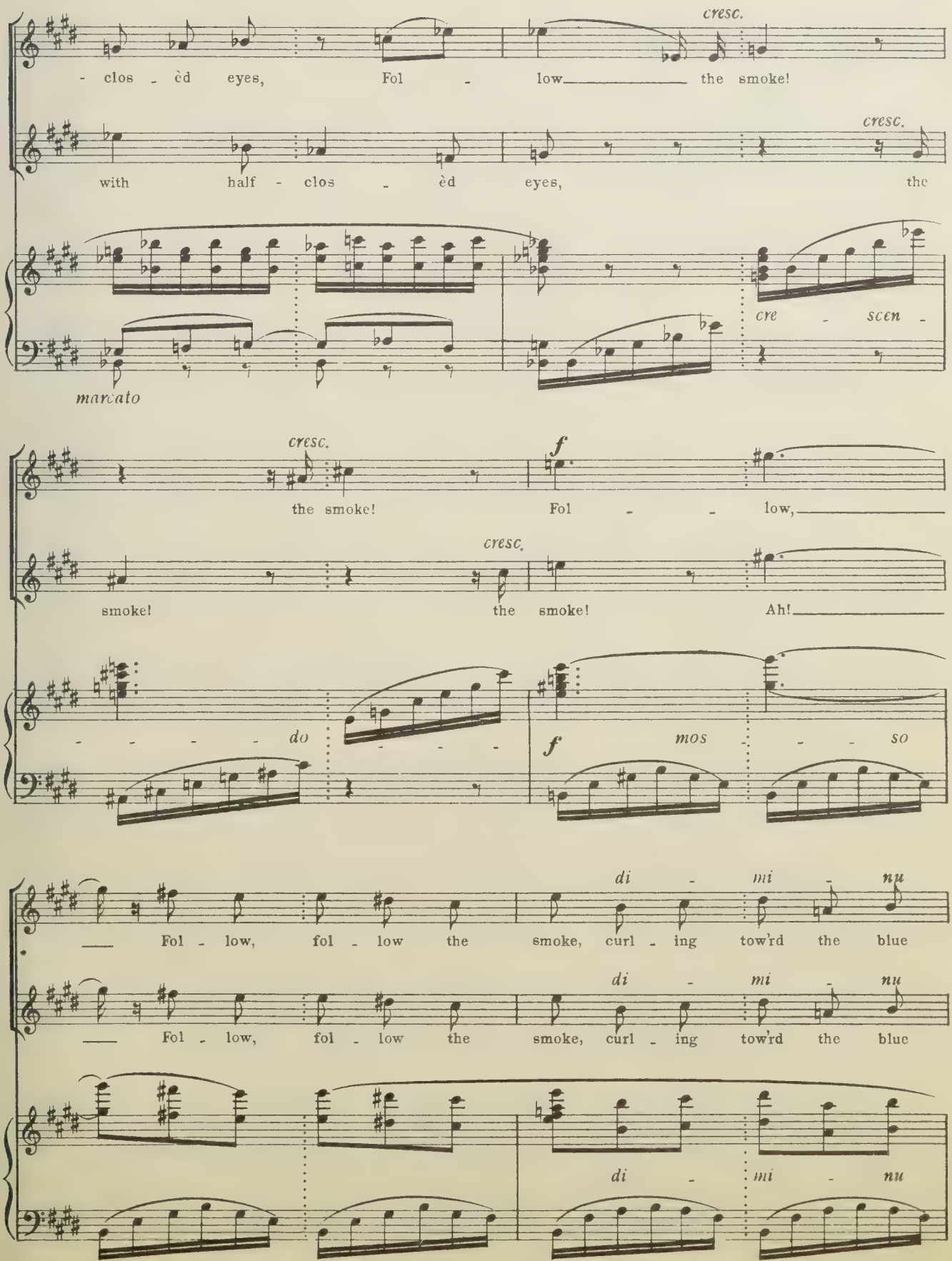
pp
Mens ho_neyed talk, whis_pered low,
pp
Rap - tur_ous vows, we per_ceive, Yes,
mf
On - ly smoke!
On - ly smoke!

sf
they are smoke, are on - ly smoke!
pp
Yes, they are smoke, are on - ly
sf
smoke!
sf
dim.

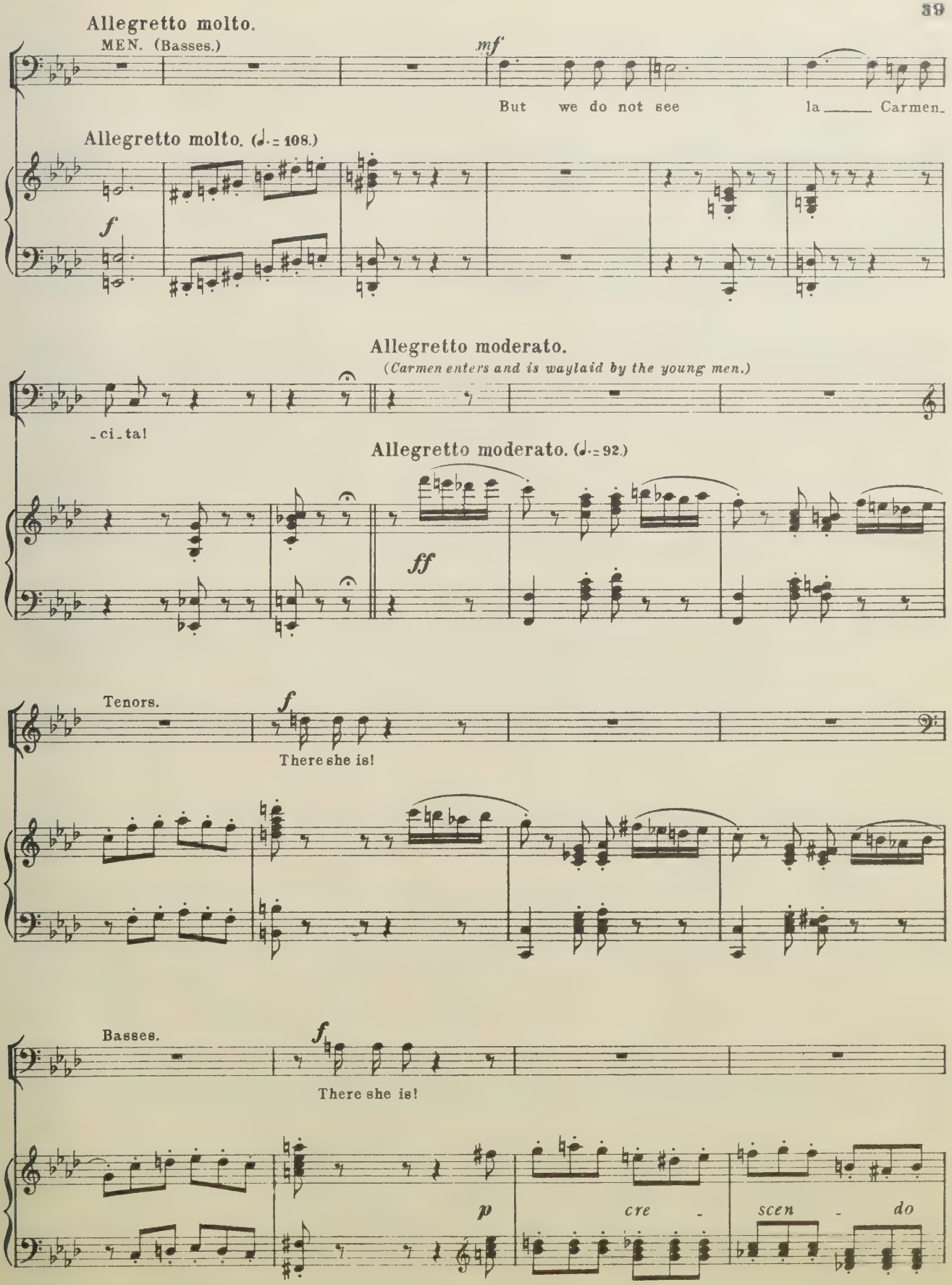
C


p
Fol - low with half -
p
Fol - low with half - clos - èd eyes, Fol - low
pp


cresc.
- clos - èd eyes, Fol - low the smoke!
cresc.
with half - clos - èd eyes, the
cre - scen -
marcato
cresc.
f
the smoke! Fol - - low,
cresc.
smoke! the smoke! Ah!
- - - - do - - - -
f
mos - - - so
di - mi - nu
Fol - low, fol - low the smoke, curl - ing tow'rd the blue
di - mi - nu
Fol - low, fol - low the smoke, curl - ing tow'rd the blue
di - mi - nu

en - - do
skies, curl - ing tow'rd the blue skies! 'Tis the
en - - do
skies, curl - ing tow'rd the blue skies! 'Tis the
- en - - do
smoke! 'Tis the smoke!
smoke! 'Tis the smoke!
pp dim.
ppp
smor
- zan - do
- zan - do
- - - zan - do
pppp

M. & Cº (1909) Ltd. 300.



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D

Sopranos. *ff*

There she is! There is la Car-men-ci-ta!

Tenors. *ff*

There she is! There is la Car-men-ci-ta!

Basses. *ff*

There she is! There is la Car-men-ci-ta!

f *ff*

Tenors. *mf* *(to Carmen.)*

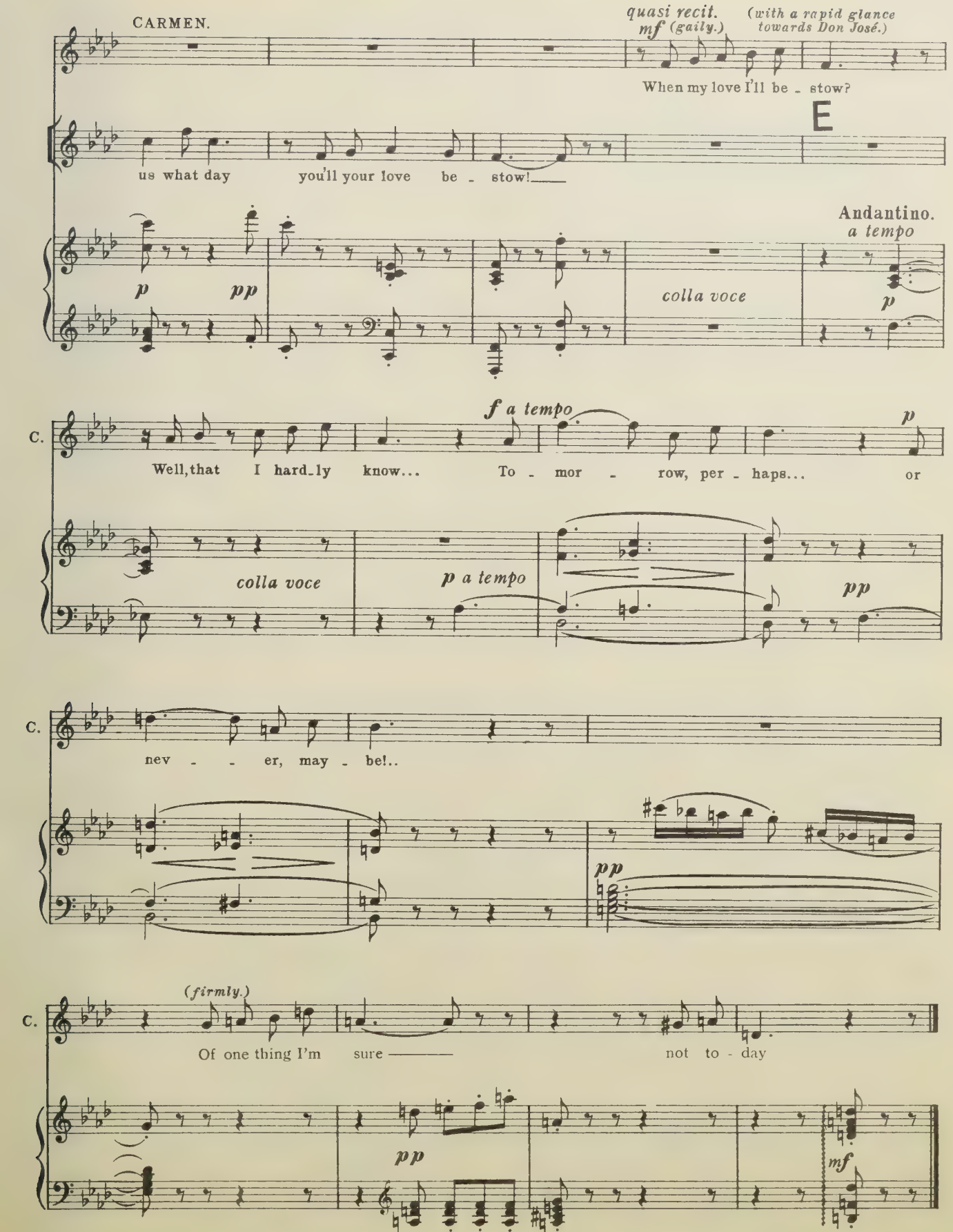
Car-men, we are dy-ing for just one word!

(♩ = 100.) *p*

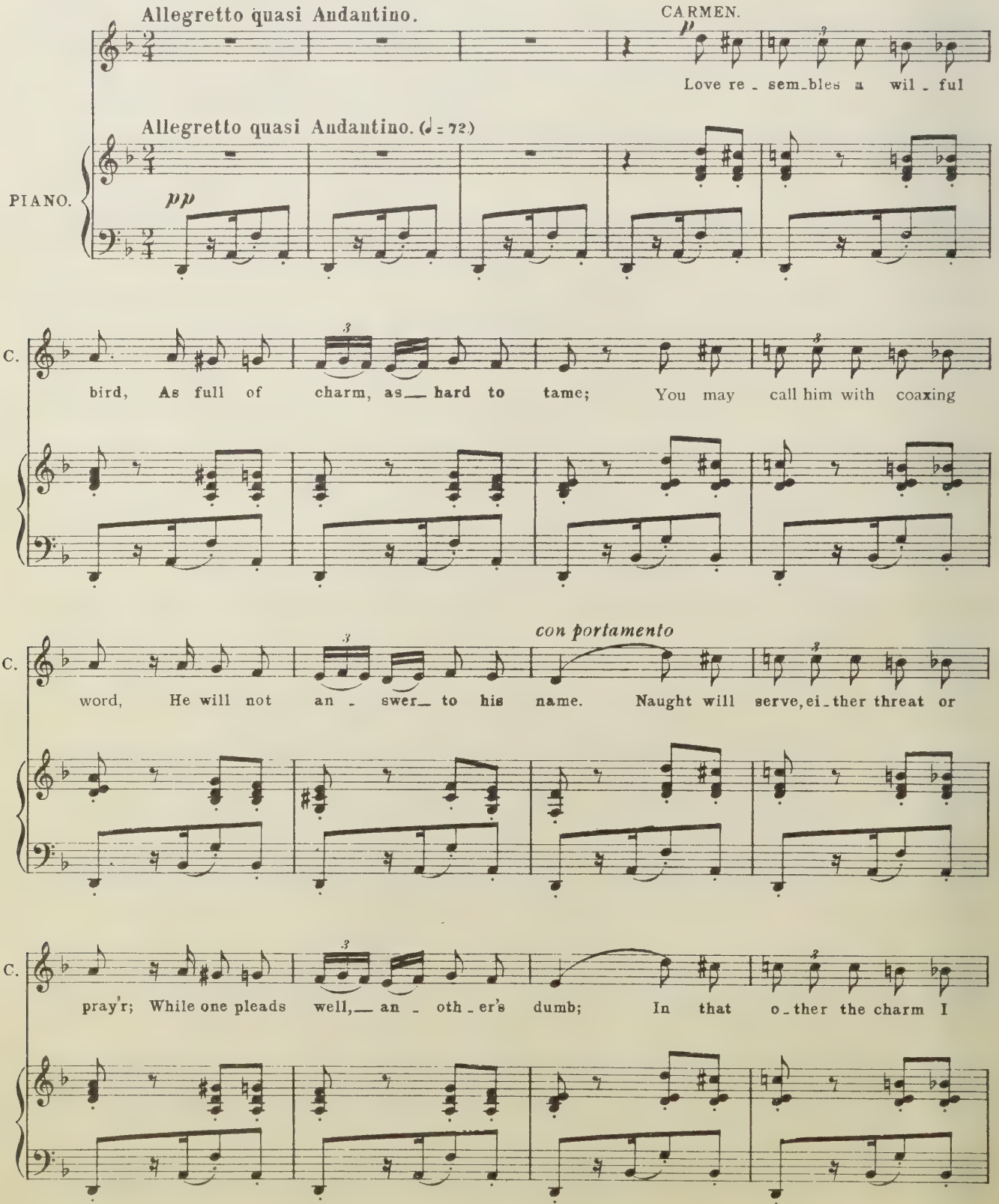
Car-men, now be kind and say you have heard,

And tell us what day your love you'll be-stow! *p* Car-men, tell

sf *dim.*


CARMEN.
quasi recit.
mf (gaily.)
(with a rapid glance towards Don José.)
When my love I'll be - stow?
E
us what day you'll your love be - stow!
Andantino.
a tempo
p
pp
colla voce
p
C.
f a tempo
p
Well, that I hard-ly know... To - mor - row, per - haps... or
colla voce
p a tempo
pp
C.
nev - - er, may - be!..
pp
C.
(firmly.)
Of one thing I'm sure
not to - day
pp
mf

Nº 5. HABANERA.*


Allegretto quasi Andantino.
CARMEN.
Love re - sem-bles a wil - ful
Allegretto quasi Andantino. (♩ = 72)
PIANO.
pp
C.
bird, As full of charm, as hard to tame; You may call him with coaxing
C.
con portamento
word, He will not an - swer to his name. Naught will serve, ei-ther threat or
C.
pray'r; While one pleads well, an - oth-er's dumb; In that o-ther the charm I

* In the style of a spanish song

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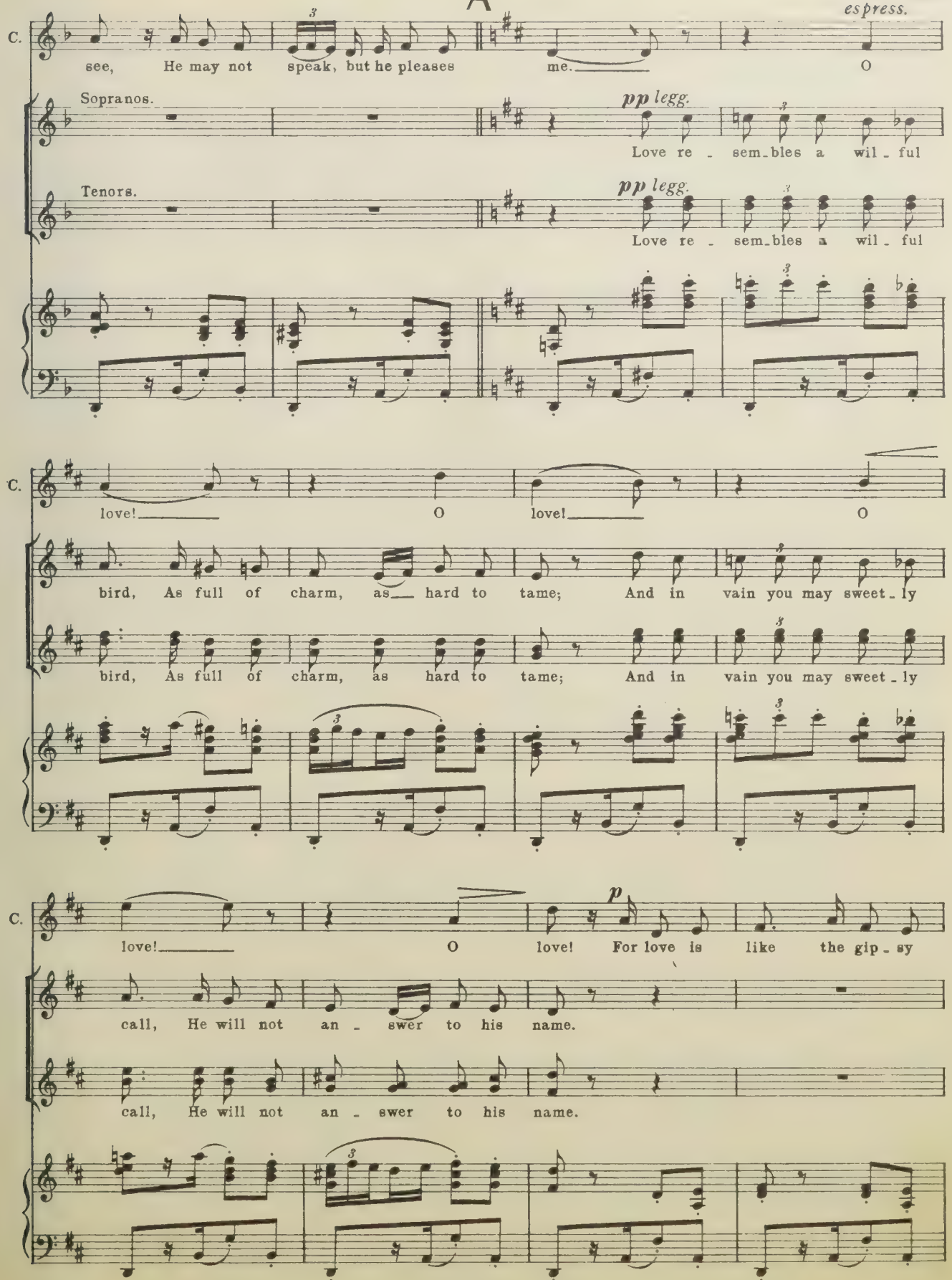
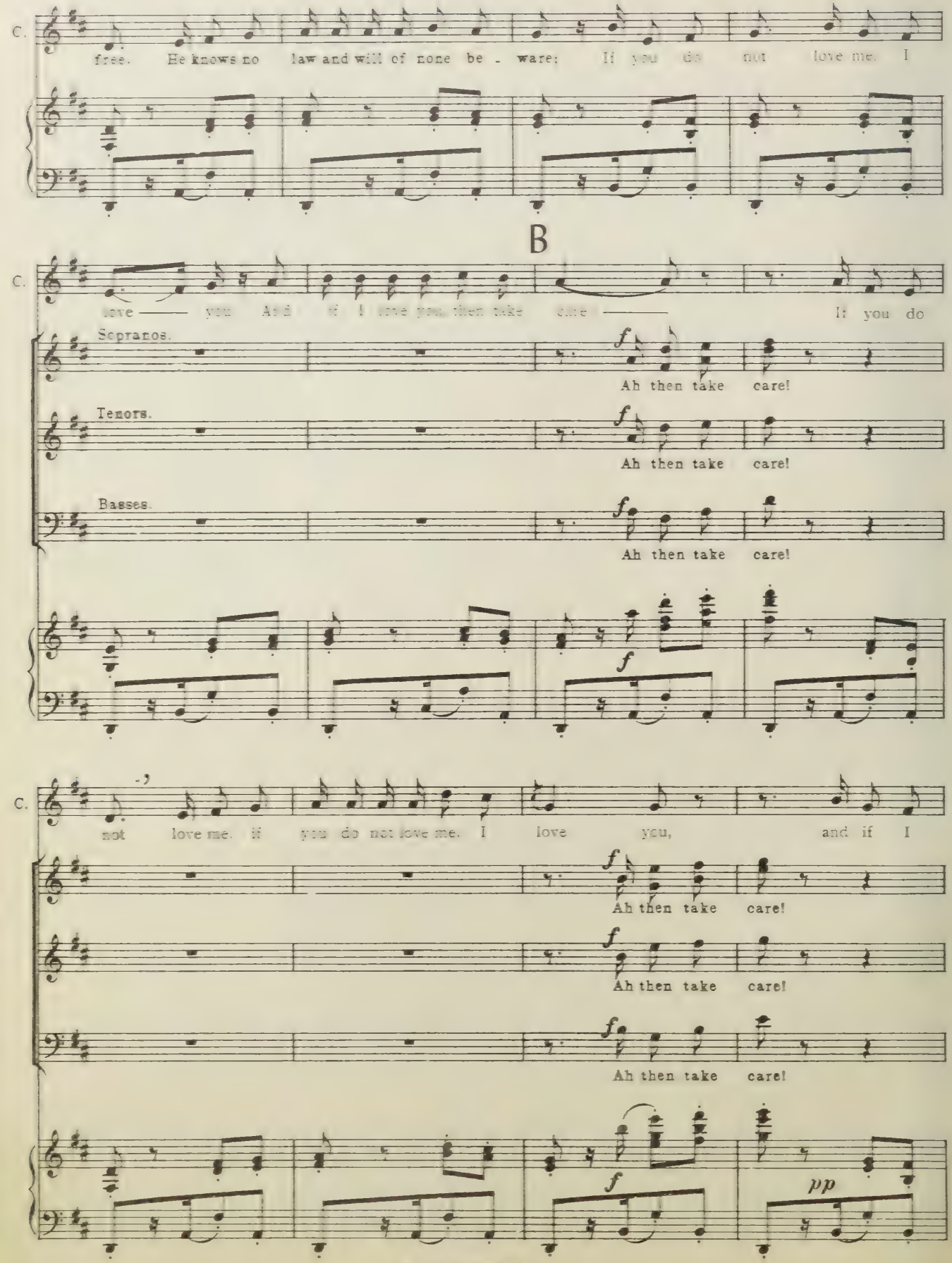
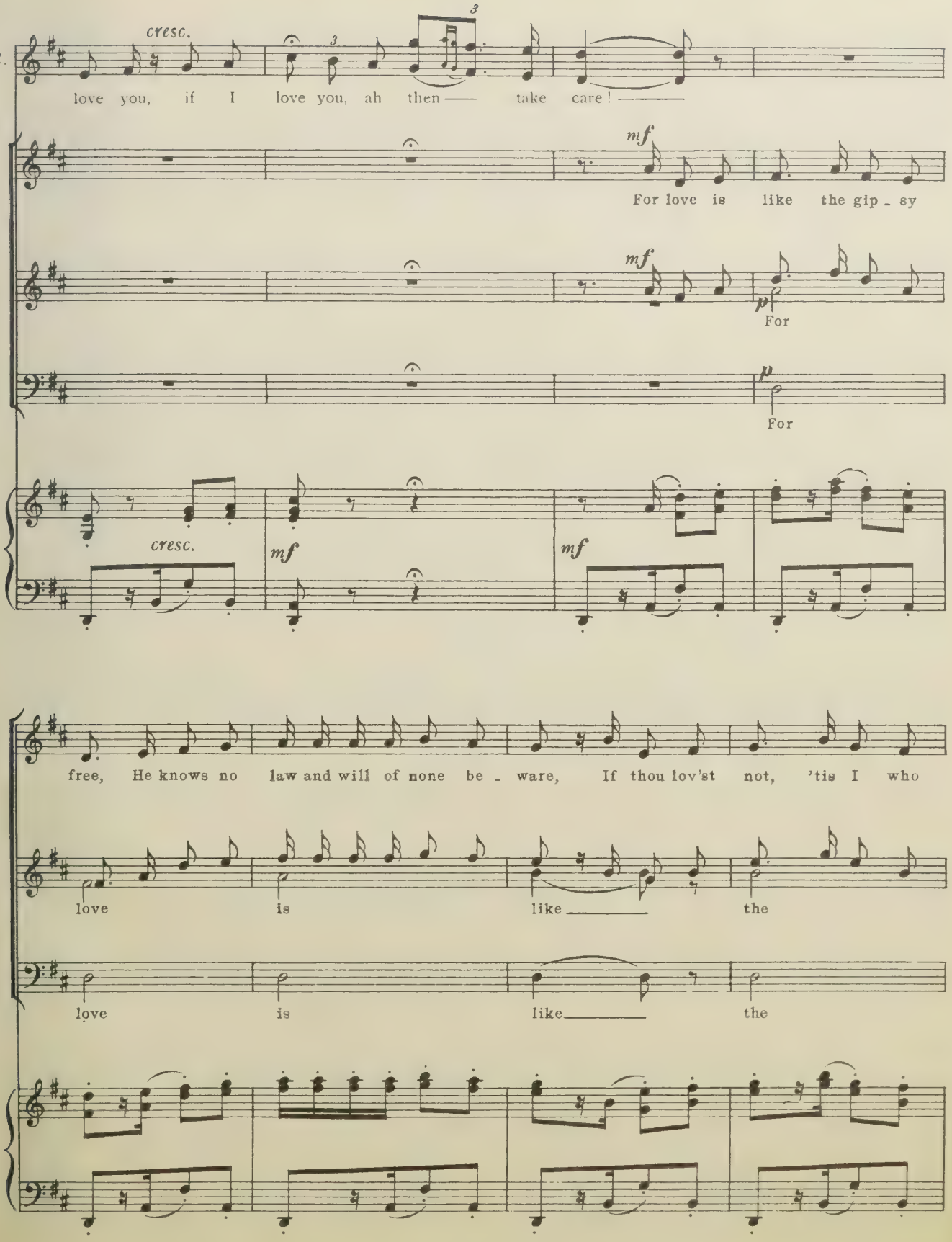
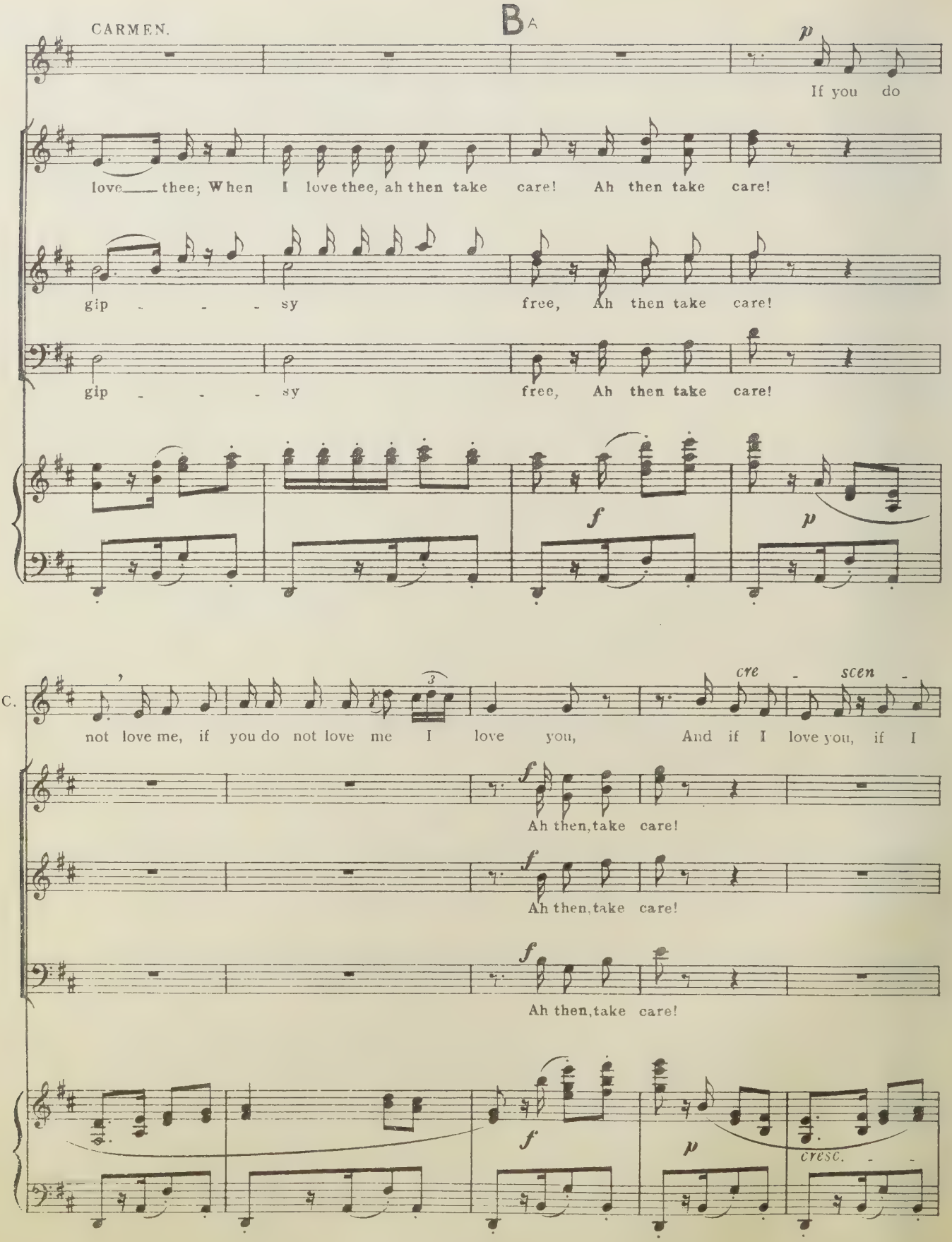
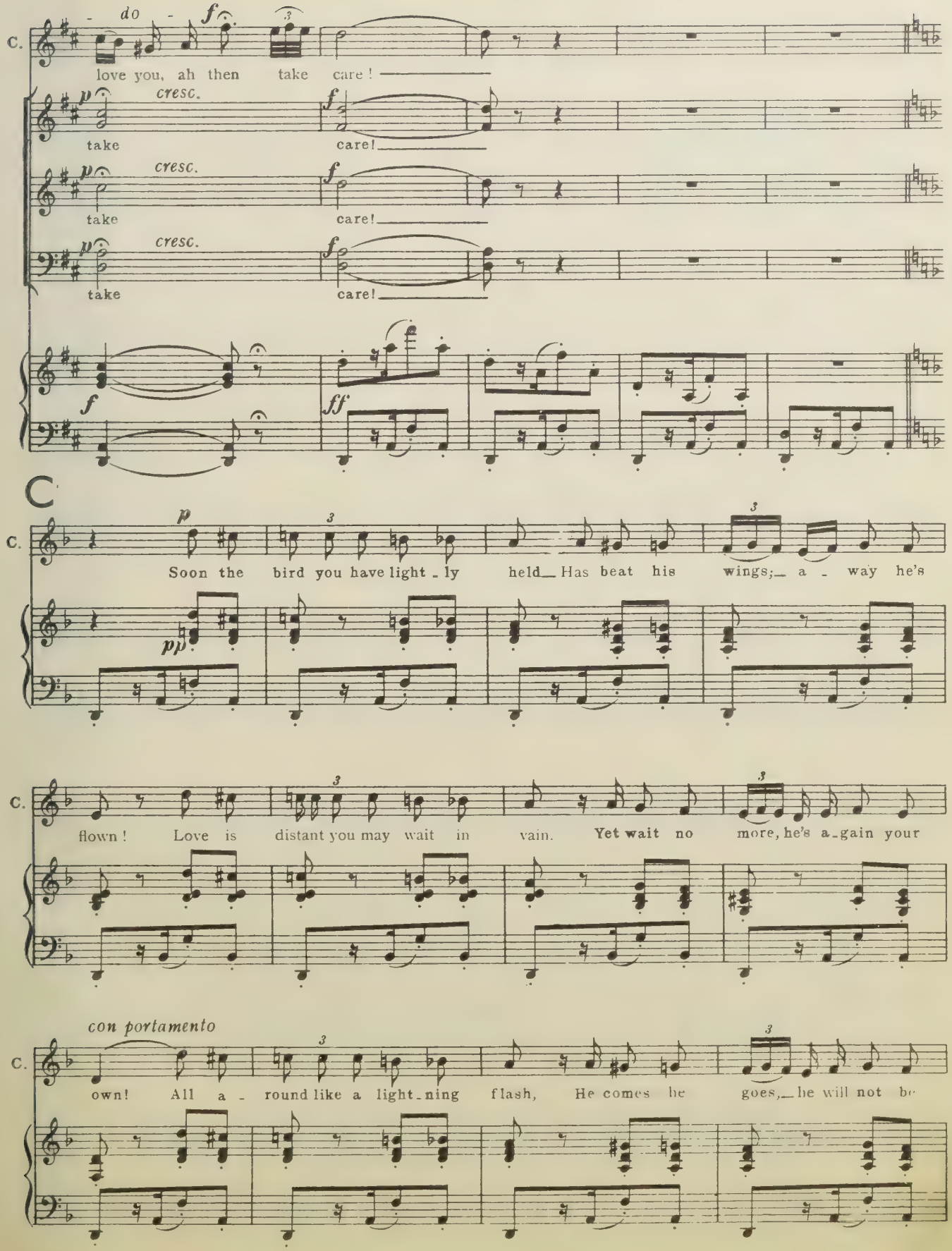
A


espress.
C.
see, He may not speak, but he pleases me. O
Sopranos.
pp legg.
Love re - sem-bles a wil - ful
Tenors.
pp legg.
Love re - sem-bles a wil - ful
C.
love! O love! O
bird, As full of charm, as hard to tame; And in vain you may sweet-ly
bird, As full of charm, as hard to tame; And in vain you may sweet-ly
C.
love! O love! For love is like the gip-sy
p
call, He will not an - swer to his name.
call, He will not an - swer to his name.

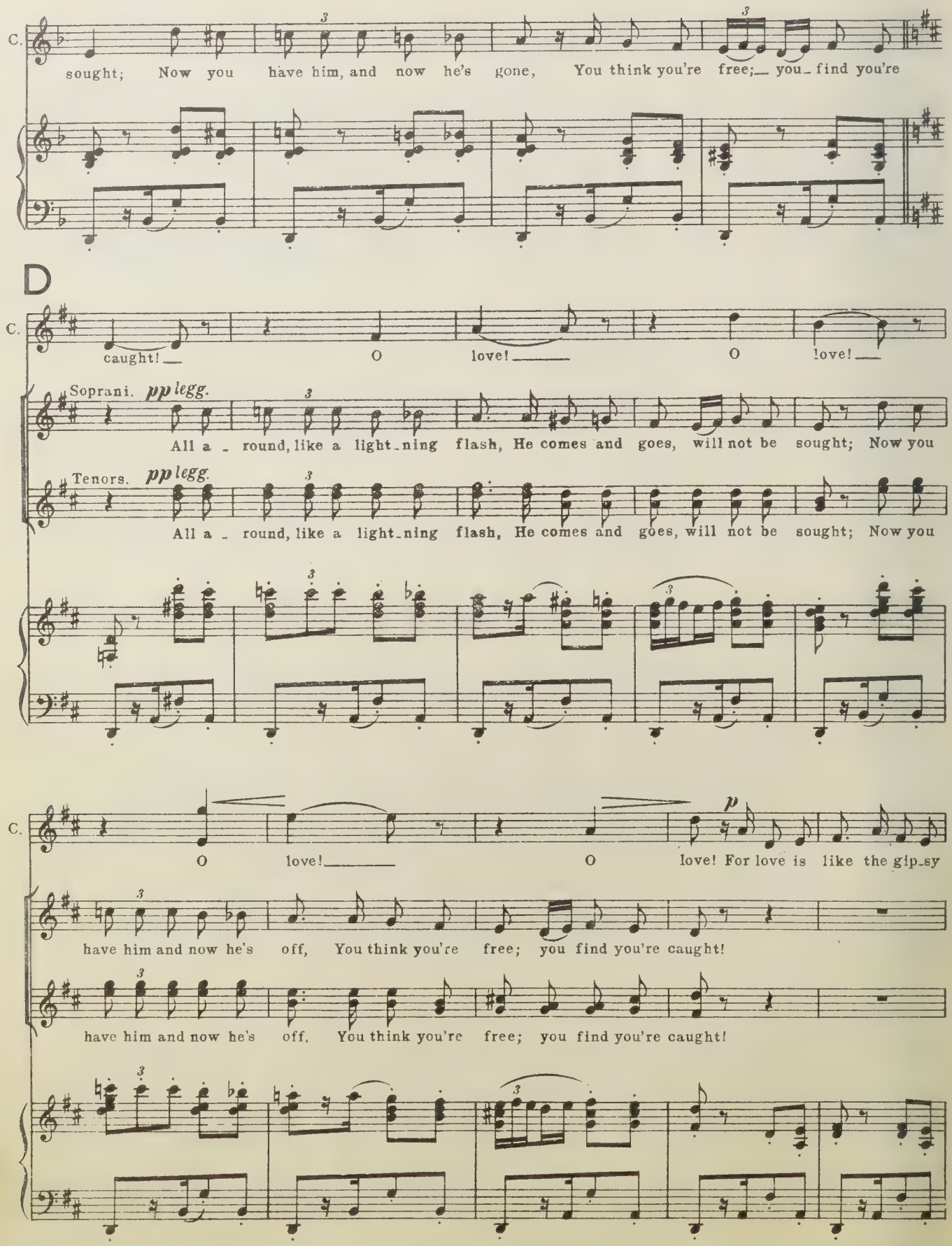

C.
free. He knows no law and will of none be - ware; If you do not love me. I
B
C.
love —— you And if I love you, then take care —— If you do
Sopranos.
Ah then take care!
Tenors.
Ah then take care!
Basses.
Ah then take care!
C.
not love me. If you do not love me. I love you, and if I
Ah then take care!
Ah then take care!
Ah then take care!
pp

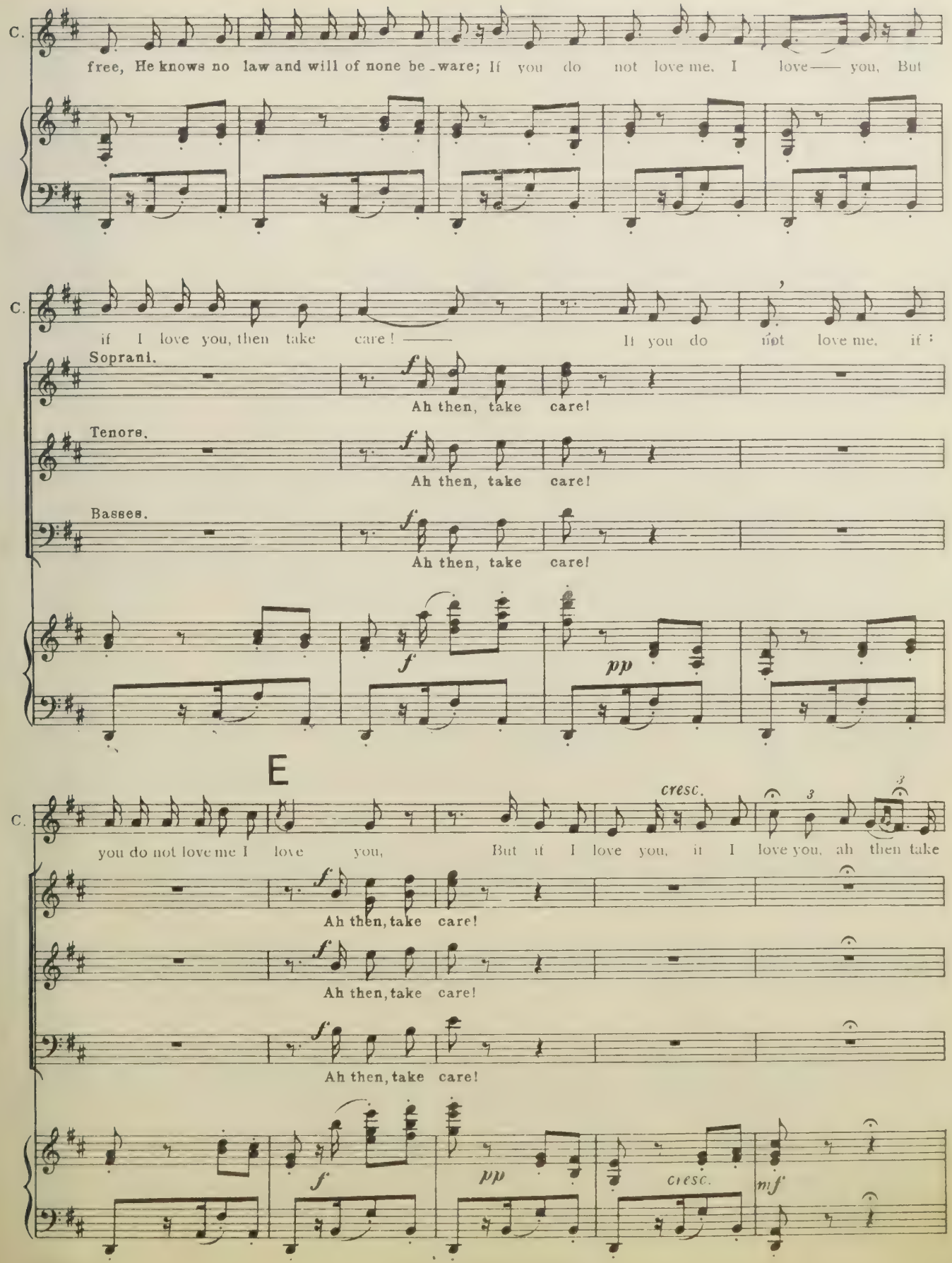

C.
cresc.
love you, if I love you, ah then — take care! —
mf
For love is like the gip - sy
mf
p
For
p
For
cresc.
mf
mf
free, He knows no law and will of none be - ware, If thou lov'st not, 'tis I who
love is like — the
love is like — the

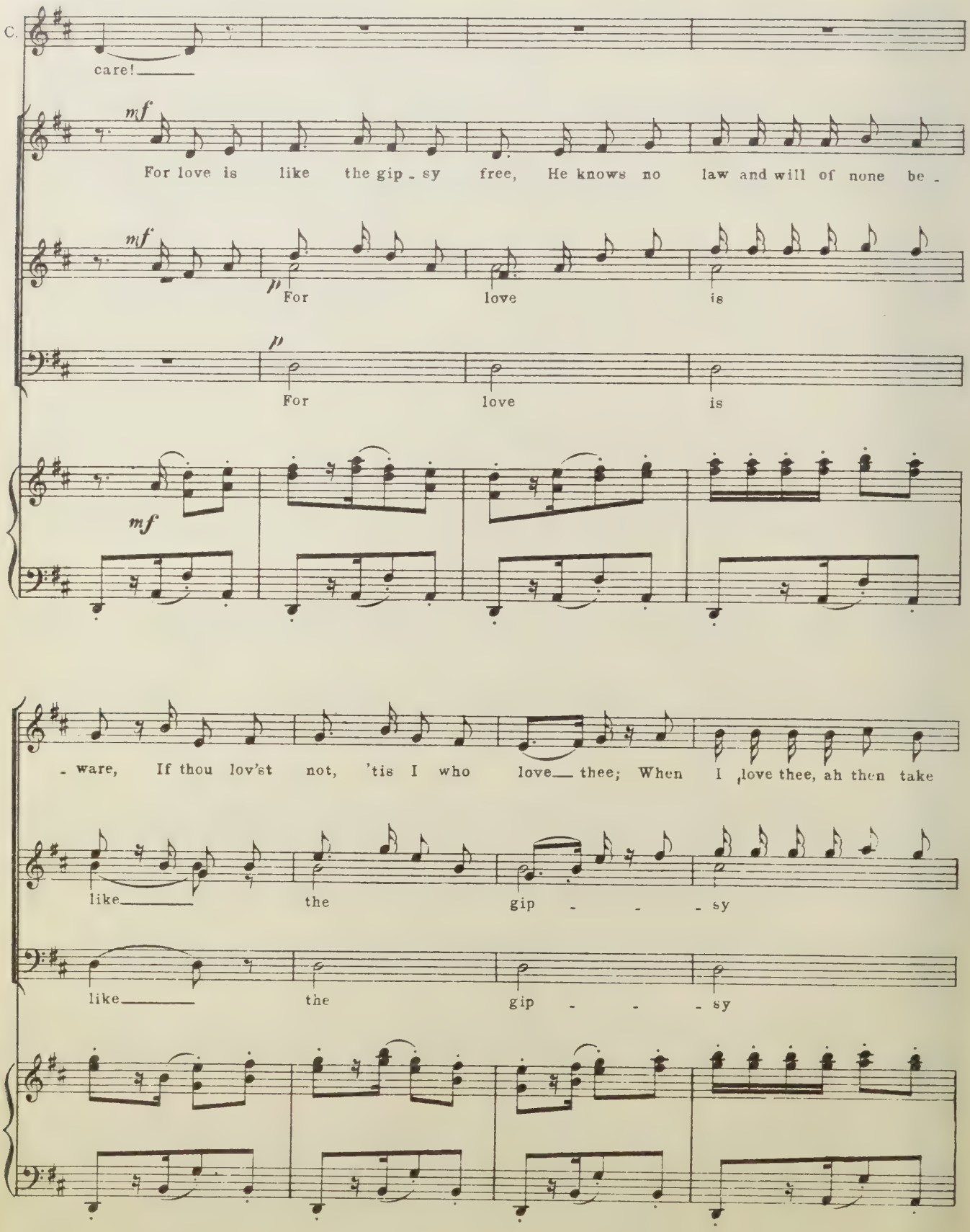

CARMEN.
B A
p
If you do
love thee; When I love thee, ah then take care! Ah then take care!
gip - - - sy free, Ah then take care!
gip - - - sy free, Ah then take care!
f
p
C.
not love me, if you do not love me I love you, And if I love you, if I
cre - scen -
f
Ah then, take care!
f
Ah then, take care!
f
Ah then, take care!
f
p
cresc.

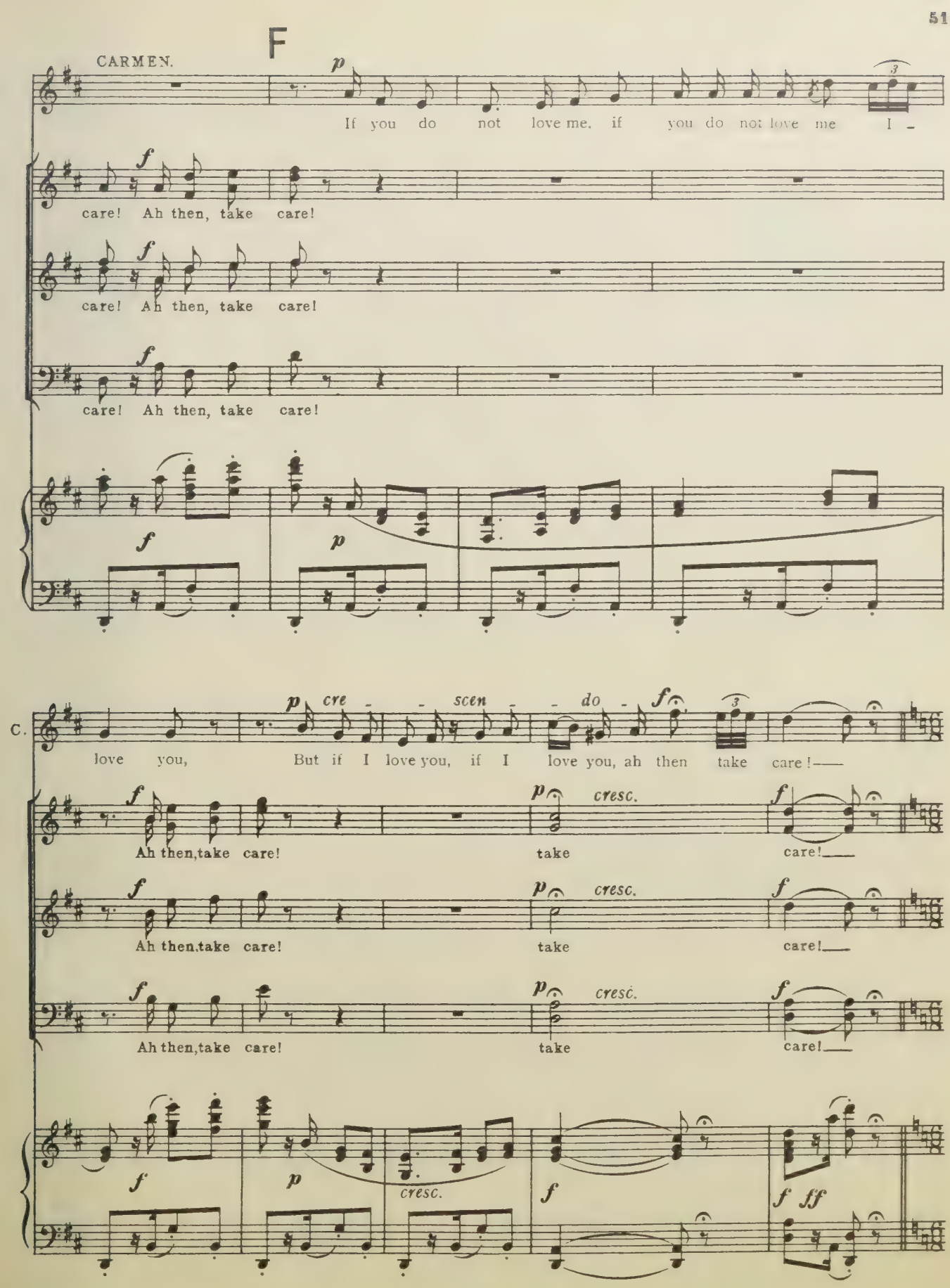

C.
- do -
love you, ah then take care!
take care!
take care!
take care!
C
Soon the bird you have light - ly held Has beat his wings; - a - way he's
flown! Love is distant you may wait in vain. Yet wait no more, he's a - gain your
con portamento
own! All a - round like a light - ning flash, He comes he goes, he will not be

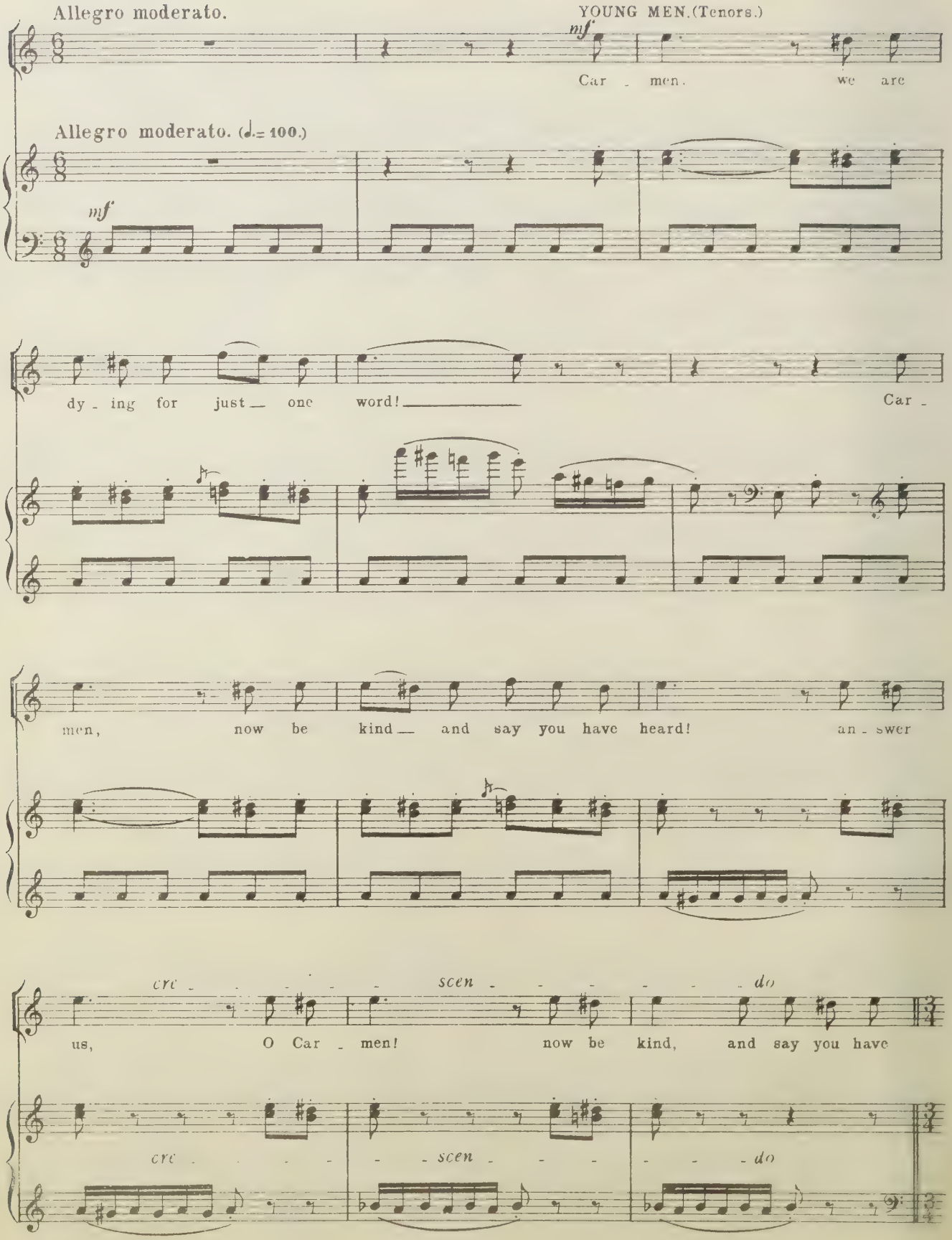
M. & C° (1909) Ltd. 303.


C.
sought; Now you have him, and now he's gone, You think you're free;— you— find you're
D
C.
caught!— O love!— O love!—
Soprani. pp legg.
All a - round, like a light-ning flash, He comes and goes, will not be sought; Now you
Tenors. pp legg.
All a - round, like a light-ning flash, He comes and goes, will not be sought; Now you
C.
O love!— O love! For love is like the gip-sy
have him and now he's off, You think you're free; you find you're caught!
have him and now he's off, You think you're free; you find you're caught!


C.
free, He knows no law and will of none be-ware; If you do not love me, I love—— you, But
C.
if I love you, then take care! ——
It you do not love me, if
Soprani.
Ah then, take care!
Tenors.
Ah then, take care!
Basses.
Ah then, take care!
f
pp
E
C.
you do not love me I love you,
But if I love you, it I love you, ah then take
cresc.
3
Ah then, take care!
Ah then, take care!
Ah then, take care!
f
pp
cresc.
mf


C.
care!
mf
For love is like the gip - sy free, He knows no law and will of none be -
mf
p
For love is
p
For love is
mf
- ware, If thou lov'st not, 'tis I who love thee; When I love thee, ah then take
like the gip - - - sy
like the gip - - - sy


F
CARMEN.
p
If you do not love me, if you do not love me I -
f
care! Ah then, take care!
f
care! Ah then, take care!
f
care! Ah then, take care!
f
p
C.
p cre - - scen - - do - f
love you, But if I love you, if I love you, ah then take care! —
f
Ah then, take care!
p cresc.
take
f
care! —
f
Ah then, take care!
p cresc.
take
f
care! —
f
Ah then, take care!
p cresc.
take
f
care! —
f
p
cresc.
f
f ff


Allegro moderato.
YOUNG MEN. (Tenors.)
mf
Car - men. we are
Allegro moderato. (♩= 100.)
mf
dy - ing for just — one word! —
Car -
men, now be kind — and say you have heard!
an - swer
cre - - - - - - scen - - - - - - - do
us, O Car - men! now be kind, and say you have
cre - - - - - scen - - - - - - do

Andante moderato.

heard!__ (*They surround Carmen. She looks first at them, then at Don José. She hesitates... goes in the direction*

Andante moderato. (♩ = 58.)

f *dim.*

p *espress.*

of the Factory, then returns and advances towards Don José, who is still busy over his chain. She takes her spray of

cassia and throws it at him, then runs off into the Factory.)

p *pp*

Allegretto. (♩ = 80.) (A little quicker than Nº 5.)

CIGAR-GIRLS. (Sopranos.)

G

(*laughing and surrounding Don José.*)

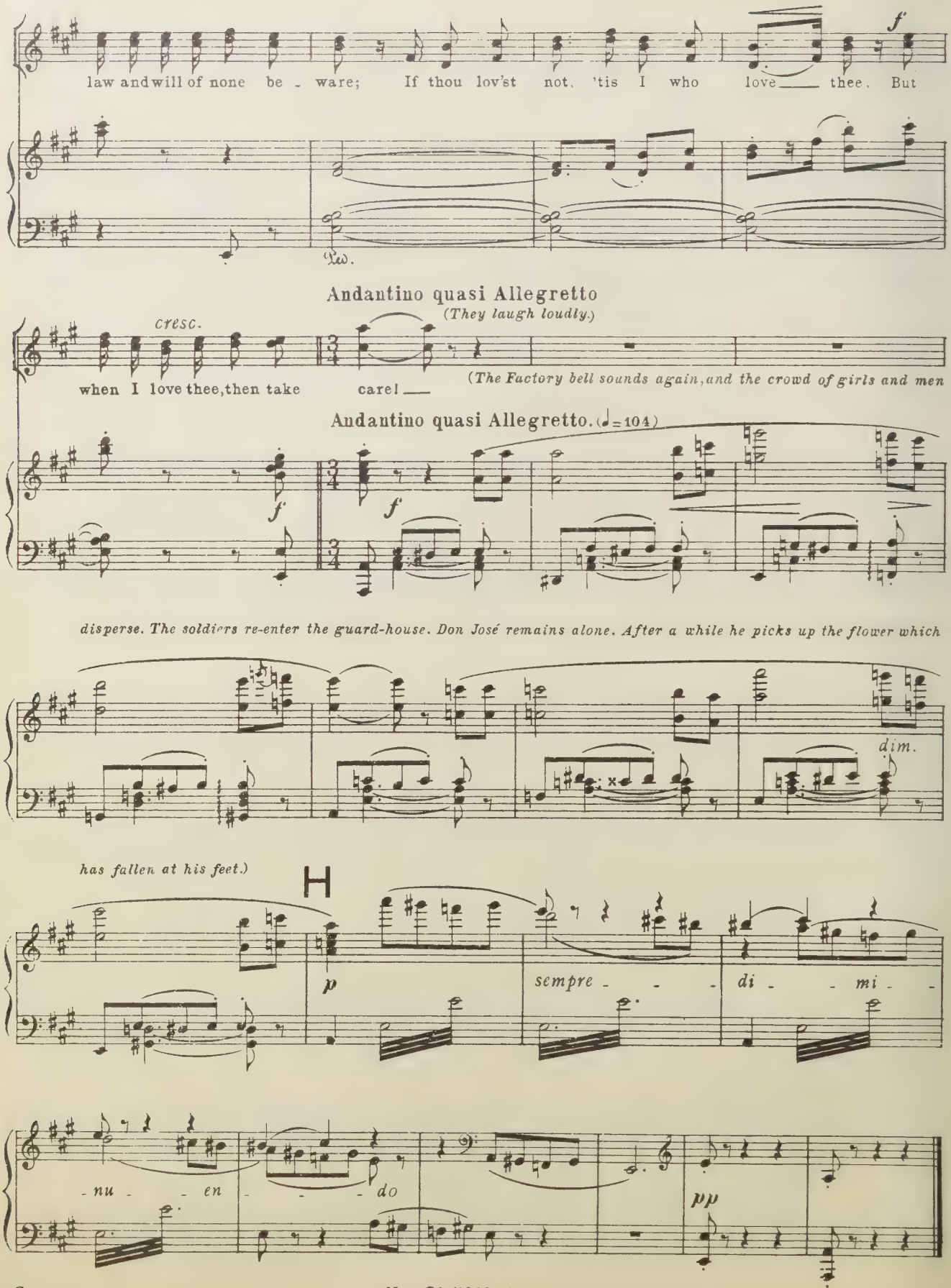
p

For love is like the gip - sy free, He knows no

Allegretto. (♩ = 80.)

f *dim* - *molto*

pp


law and will of none be - ware; If thou lov'st not, 'tis I who love thee. But
f
Ped.
Andantino quasi Allegretto
(They laugh loudly.)
cresc.
when I love thee, then take care! —
(The Factory bell sounds again, and the crowd of girls and men
Andantino quasi Allegretto. (♩=104)
f
f
disperse. The soldiers re-enter the guard-house. Don José remains alone. After a while he picks up the flower which
dim.
has fallen at his feet.)
H
p
sempre - - - di - - mi -
- nu - - en - - - do
pp

Nº 6. DUET.

NOTE :—A cut may be made from * to * and the following dialogue may be substituted

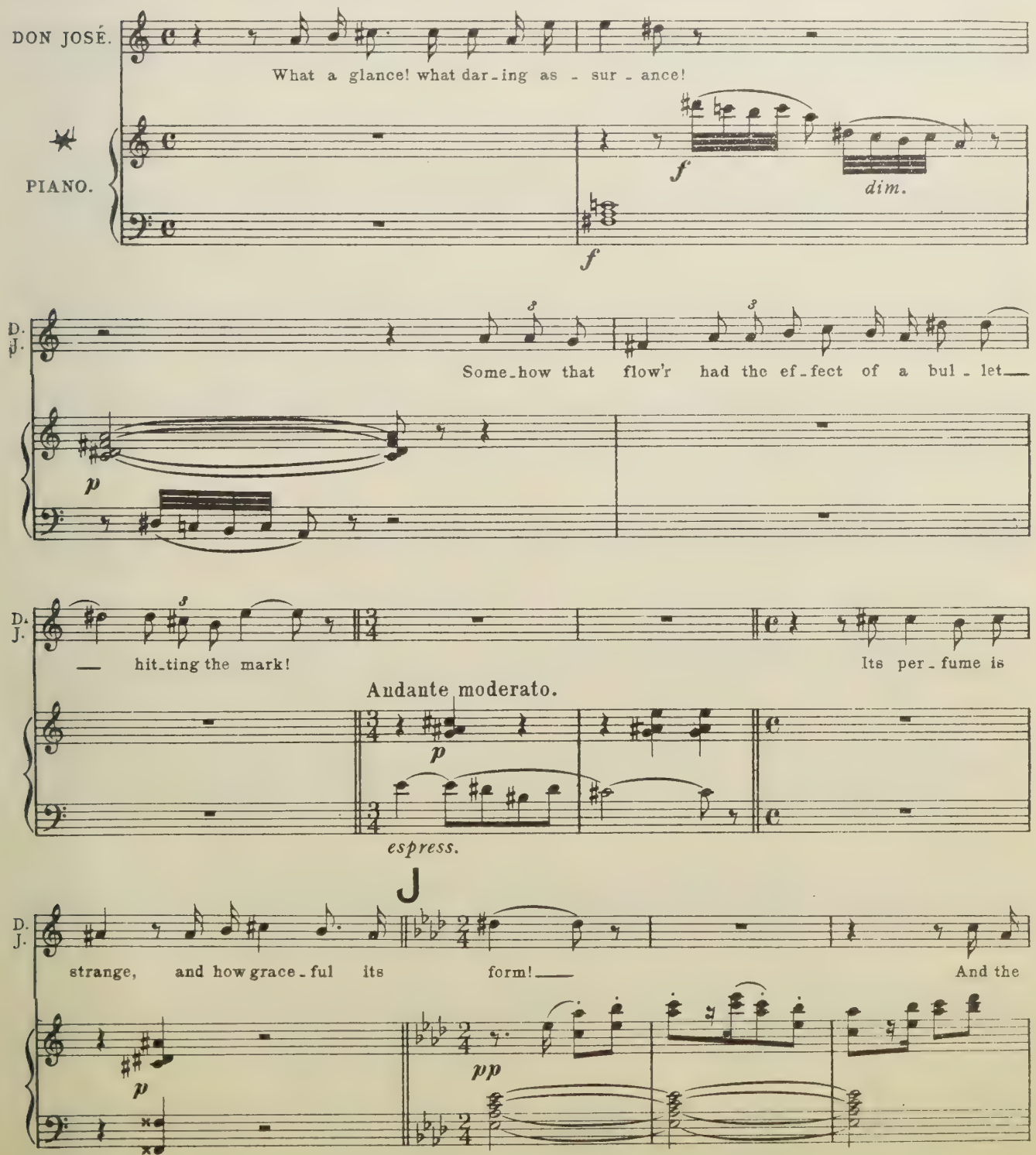
MICAELA Jose !

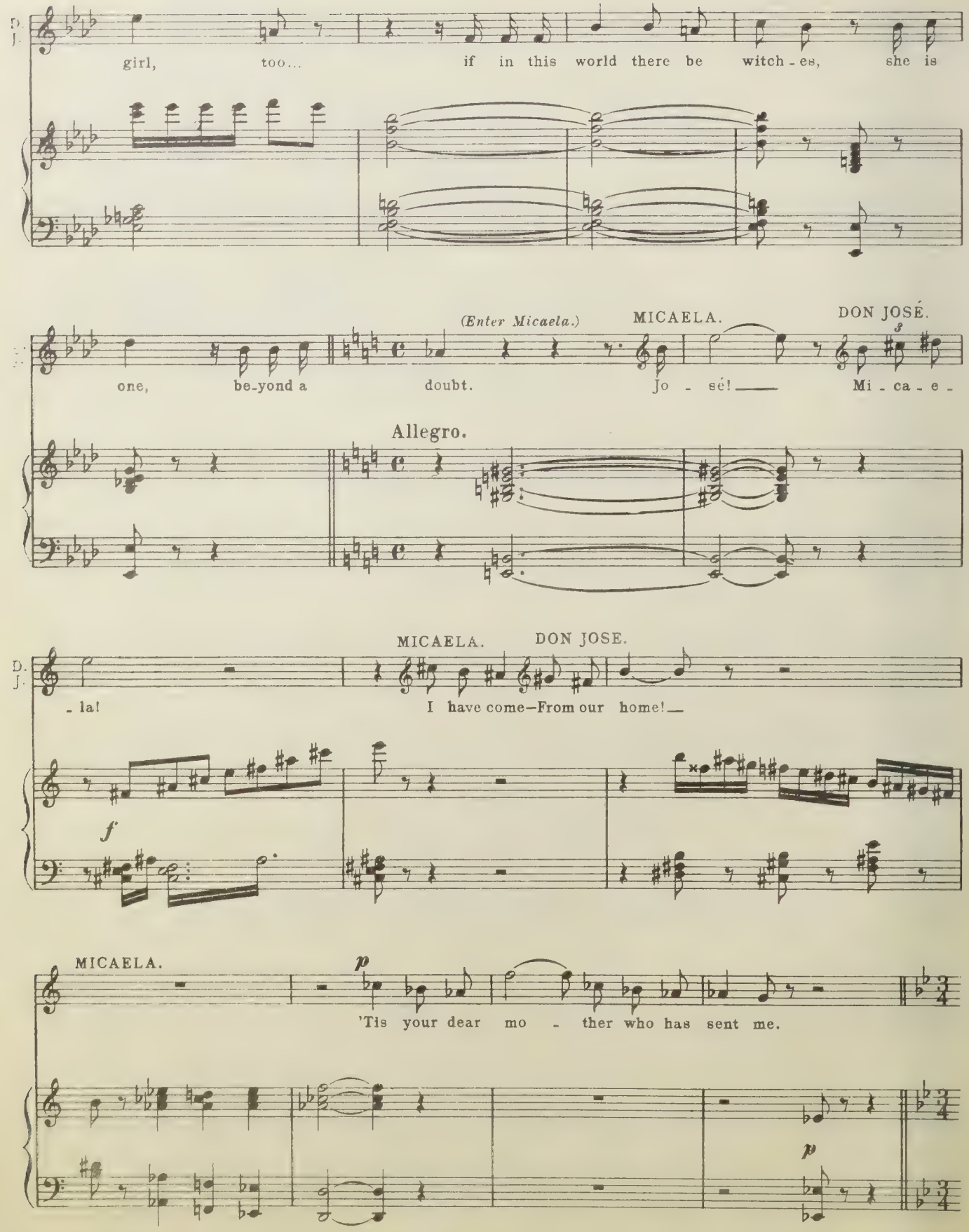
Jose turns and quickly tucks flower into his tunic.

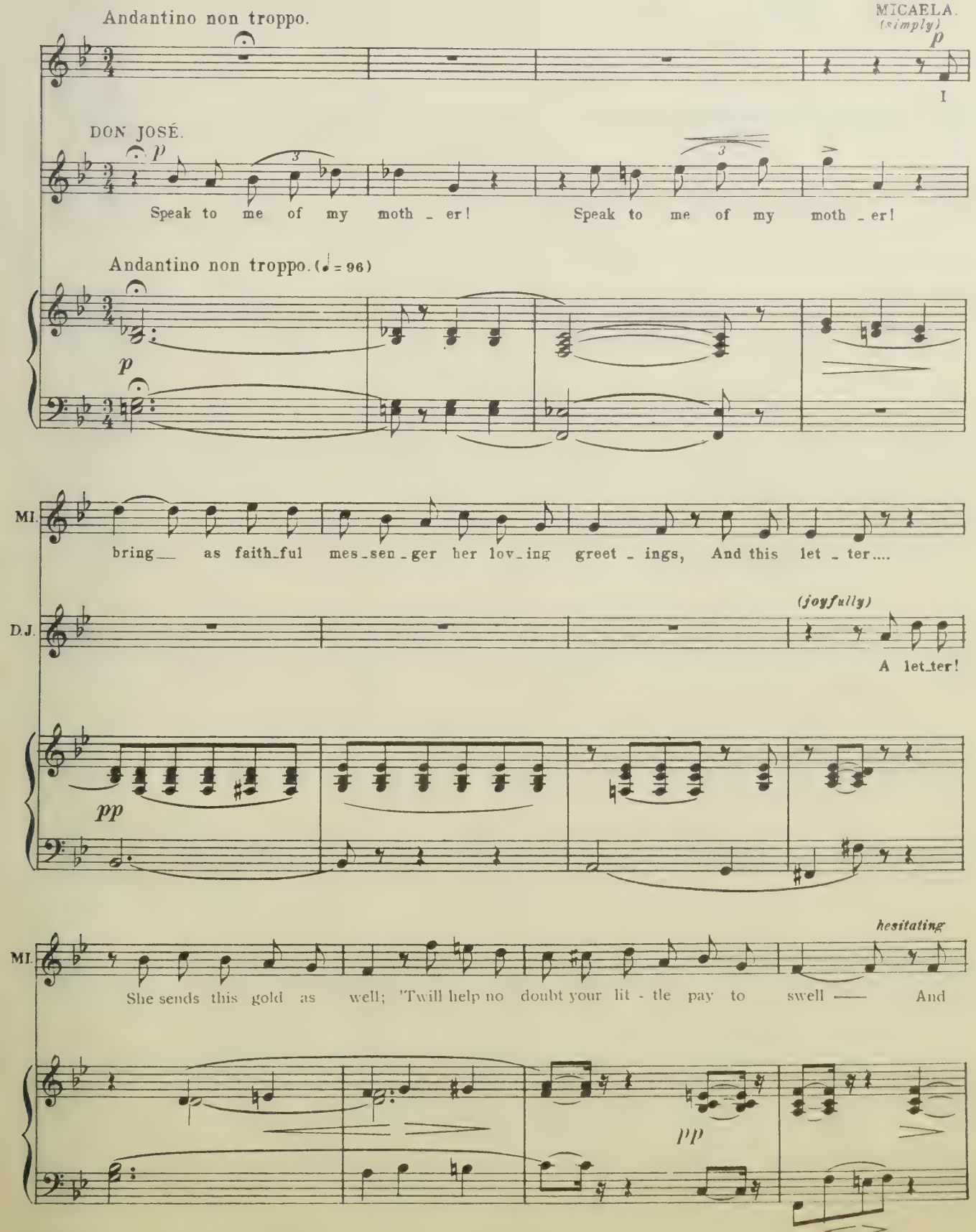
JOSE *(with a welcoming smile)* Micaela ! What are you doing in Seville ?

MICAELA Your Mother sent me.

JOSE My Mother !




girl, too... if in this world there be witch-es, she is
one, be-yond a doubt. (Enter Micaela.) MICAELA. Jo - sé! DON JOSÉ. Mi - ca - e -
Allegro.
- la! MICAELA. I have come—From our home! DON JOSE.
f
MICAELA.
'Tis your dear mo - ther who has sent me.
p
p



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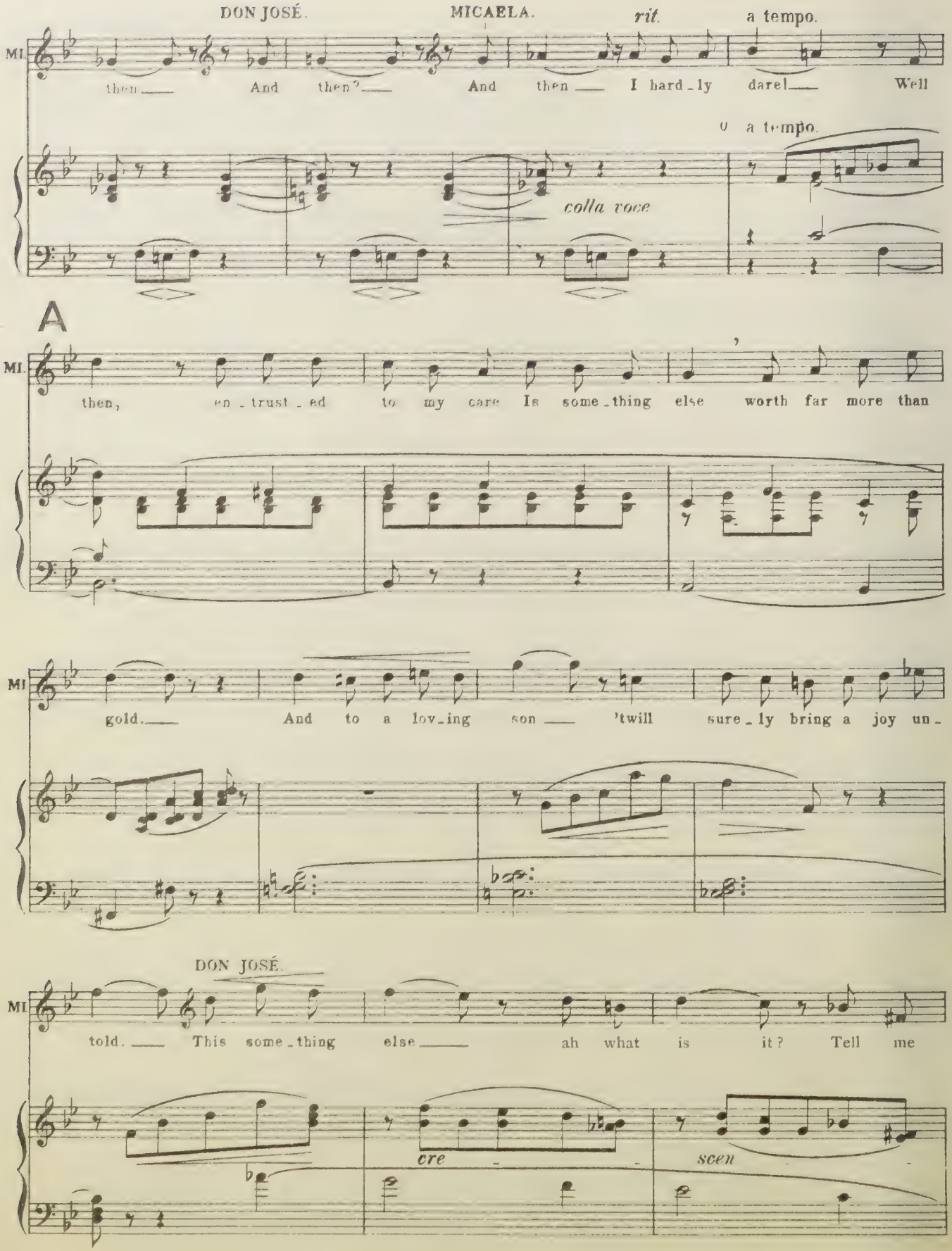
DON JOSÉ.
MICAELA.
rit.
a tempo.
MI.
then ___ And then? ___ And then ___ I hard-ly dare! ___ Well
a tempo.
colla voce
A
MI.
then, en-trust-ed to my care Is some-thing else worth far more than
MI.
gold. ___ And to a lov-ing son ___ 'twill sure-ly bring a joy un-
DON JOSÉ.
MI.
told. ___ This some-thing else ___ ah what is it? Tell me
cre - scen -

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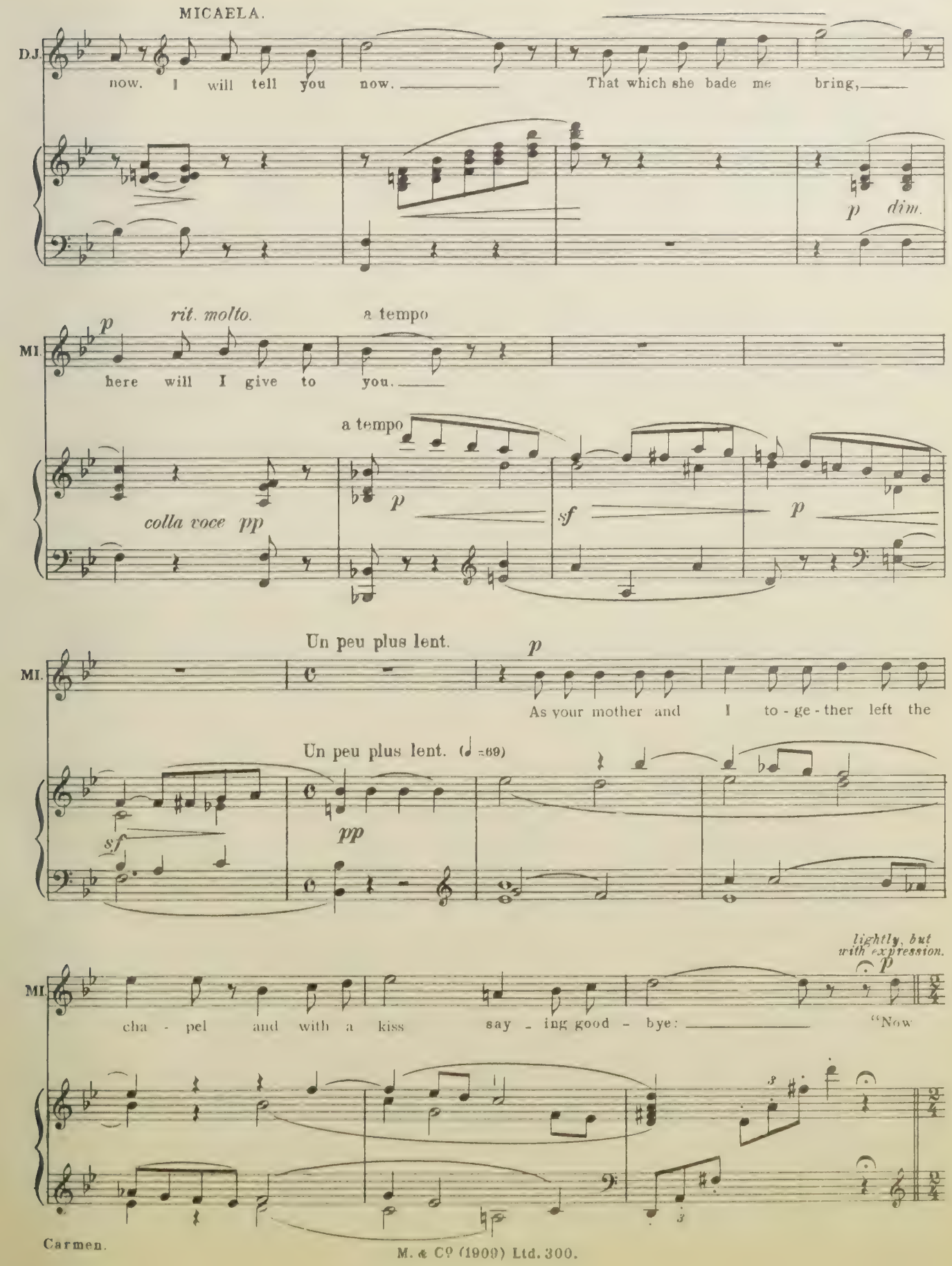
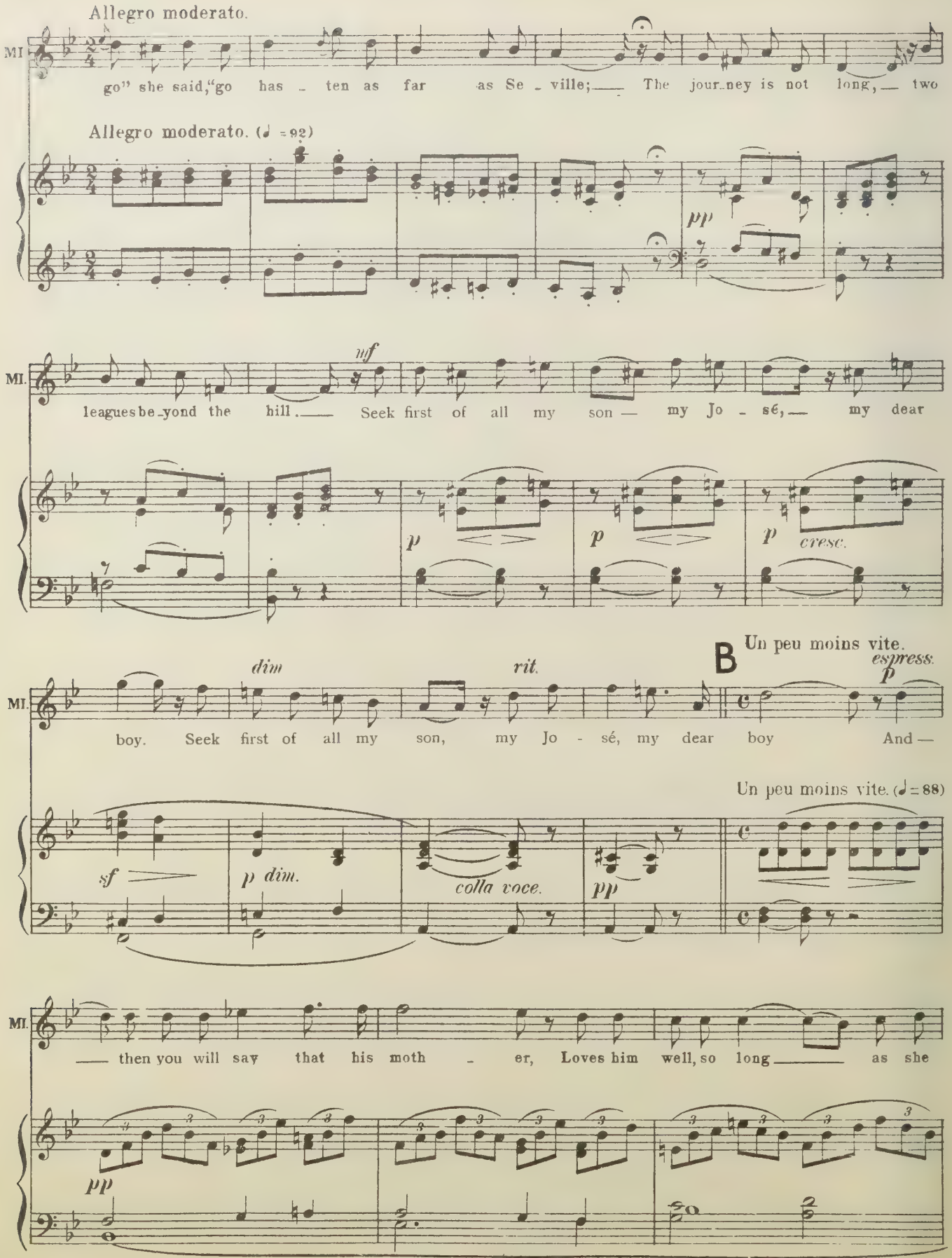
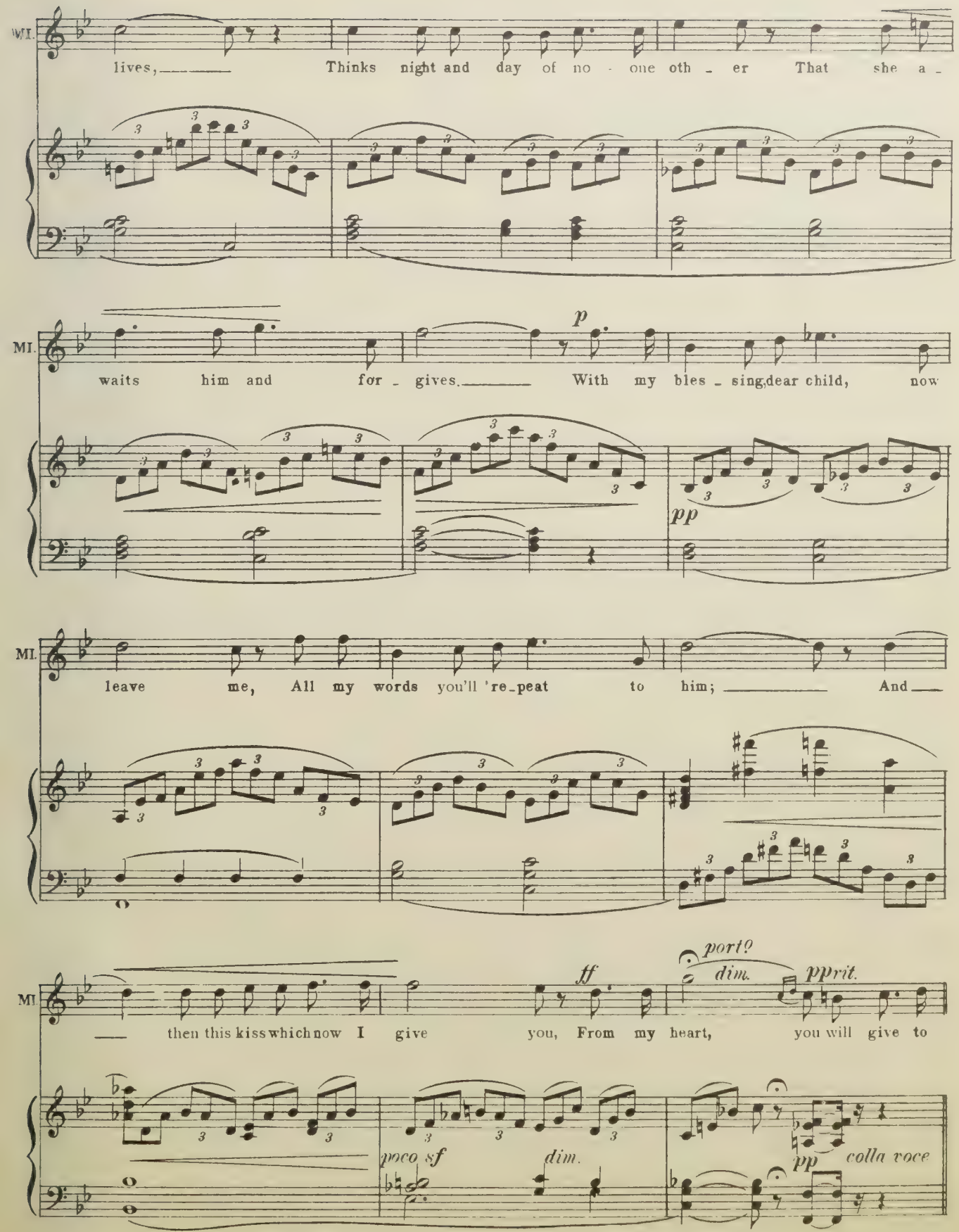

MICAELA.
DJ
now. I will tell you now. That which she bade me bring,
p dim.
MI.
rit. molto.
a tempo
p
here will I give to you.
a tempo
colla voce pp
p
sf
p
MI.
Un peu plus lent.
p
As your mother and I to - ge - ther left the
Un peu plus lent. (♩=69)
sf
pp
MI.
lightly, but with expression.
p
cha - pel and with a kiss say - ing good - bye: "Now


Allegro moderato.
MI.
go" she said,"go has - ten as far as Se - ville;— The jour-ney is not long,— two
Allegro moderato. (♩ = 92)
pp
mf
MI.
leagues be-yond the hill.— Seek first of all my son — my Jo - sé,— my dear
p
p
p cresc.
B
Un peu moins vite.
espress.
p
dim
rit.
MI.
boy. Seek first of all my son, my Jo - sé, my dear boy And —
Un peu moins vite. (♩ = 88)
sf
p dim.
colla voce.
pp
MI.
— then you will say that his moth - er, Loves him well, so long — as she
pp


MI.
lives, Thinks night and day of no - one oth - er That she a -
MI.
p
waits him and for - gives. With my bles - sing, dear child, now
pp
MI.
leave me, All my words you'll 're-peat to him; And
MI.
ff
port?
dim.
pprit.
then this kiss which now I give you, From my heart, you will give to
poco sf
dim.
pp
colla voce

C

a tempo
un poco animato

MI

him!" 'Tis a kiss for her son!

DON JOSÉ. *(much moved)*

'Tis a kiss from my moth _ er! 'Tis a kiss from my

a tempo
un poco animato. (♩=100)

p

rall.

MI

'Tis a kiss for her son! Jo _ sé,'twas sent by her, to greet her dar _ ling

DJ

moth _ er!

colla voce

p

a tempo

(she kisses Don José upon the forehead.)

MI

son.

a tempo *espress*

cre _ scen _ do.

f

Allegro moderato.

DON JOSÉ. *pp (with emotion)*

My moth _ er I can see Yes I be _ hold our vil_lage

Allegro moderato.(♩ = 84)

rall

dim.

pp

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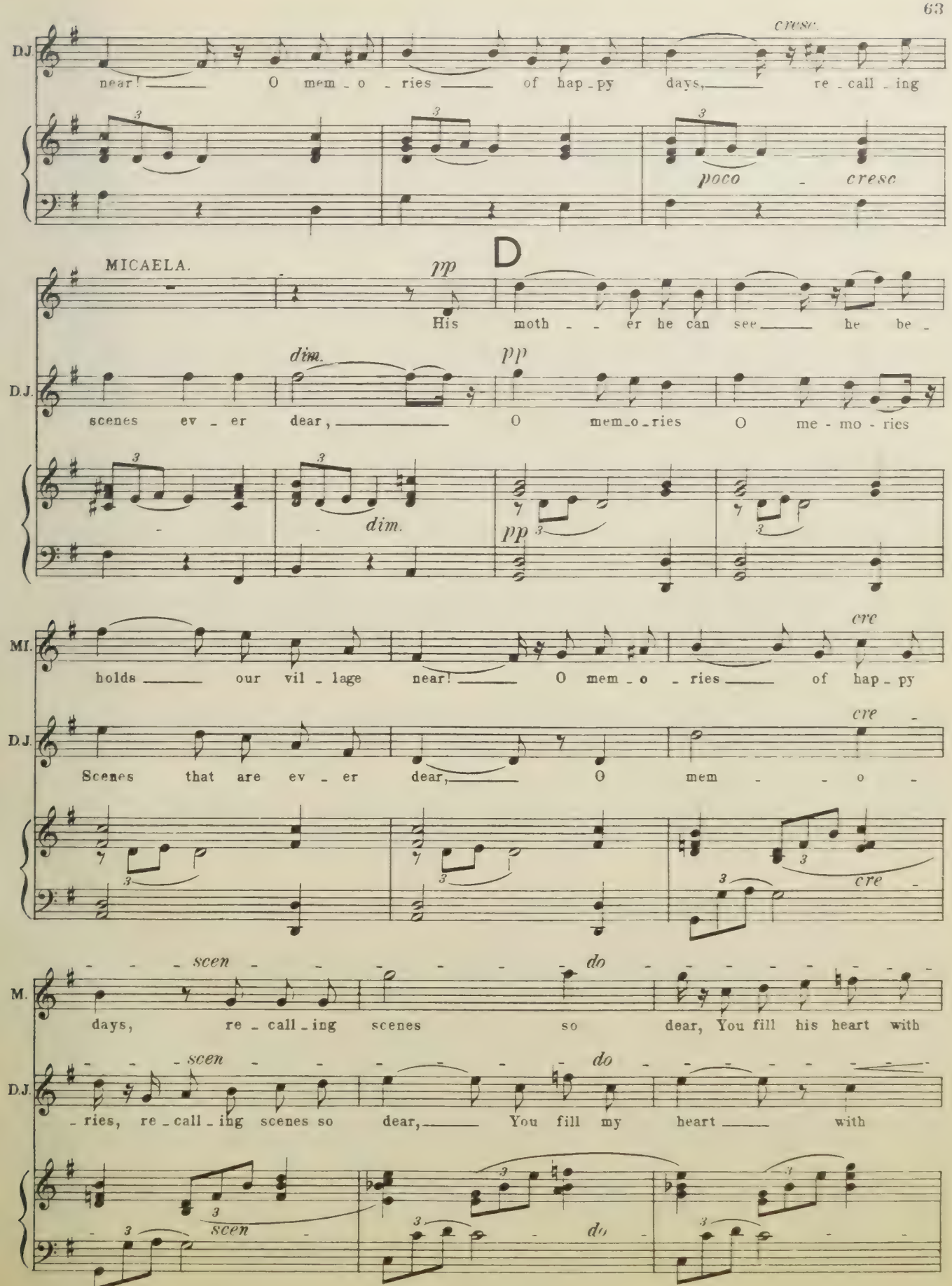
cresc.
near! O mem - o - ries of hap - py days, re - call - ing
poco - cresc
D
MICAELA.
pp
His moth - - er he can see he be -
dim.
pp
scenes ev - er dear, O mem - o - ries O me - mo - ries
dim.
pp
cre
holds our vil - lage near! O mem - o - ries of hap - py
cre
Scenes that are ev - er dear, O mem - - o -
cre
scen
do
days, re - call - ing scenes so dear, You fill his heart with
scen
do
- ries, re - call - ing scenes so dear, You fill my heart with
scen
do

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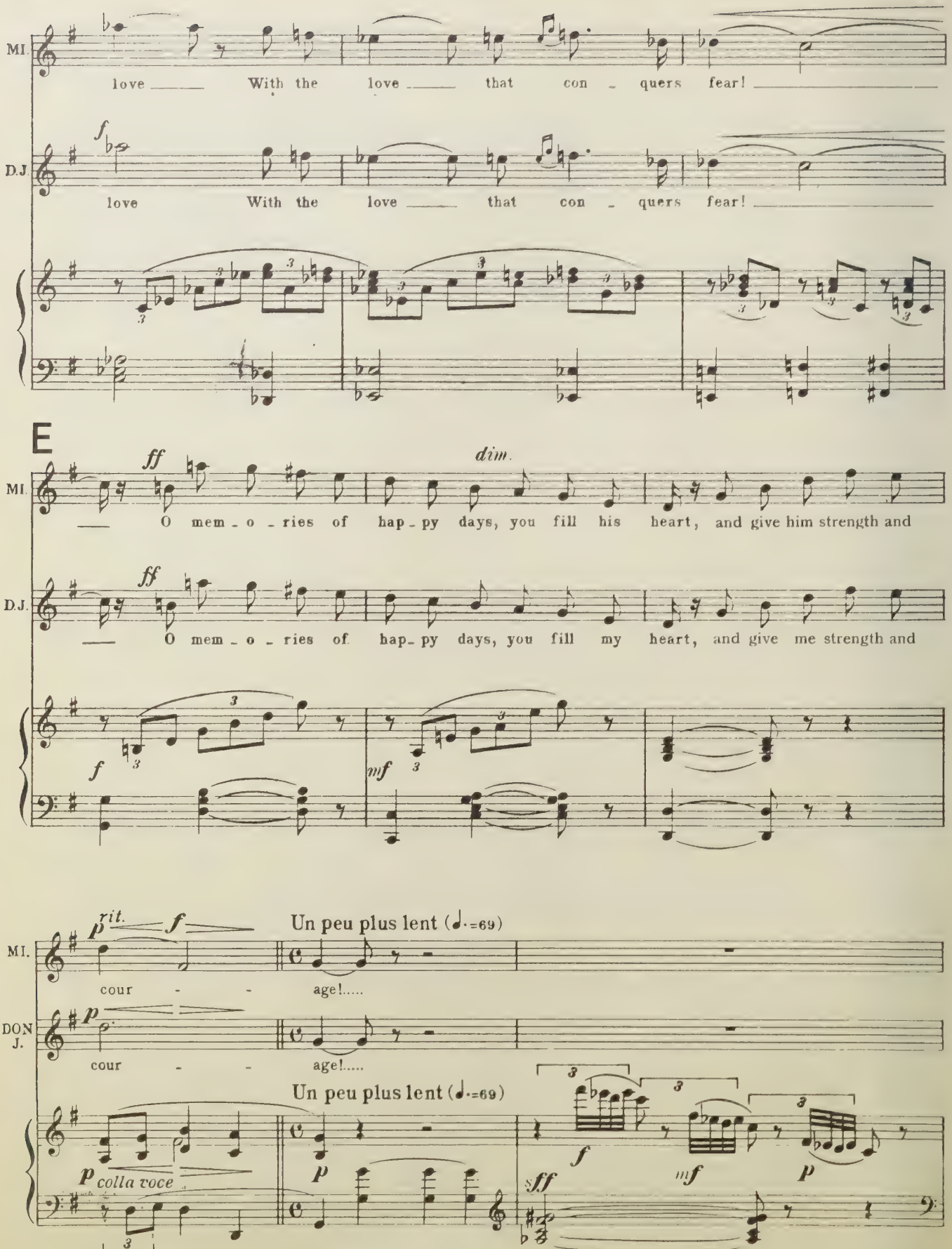
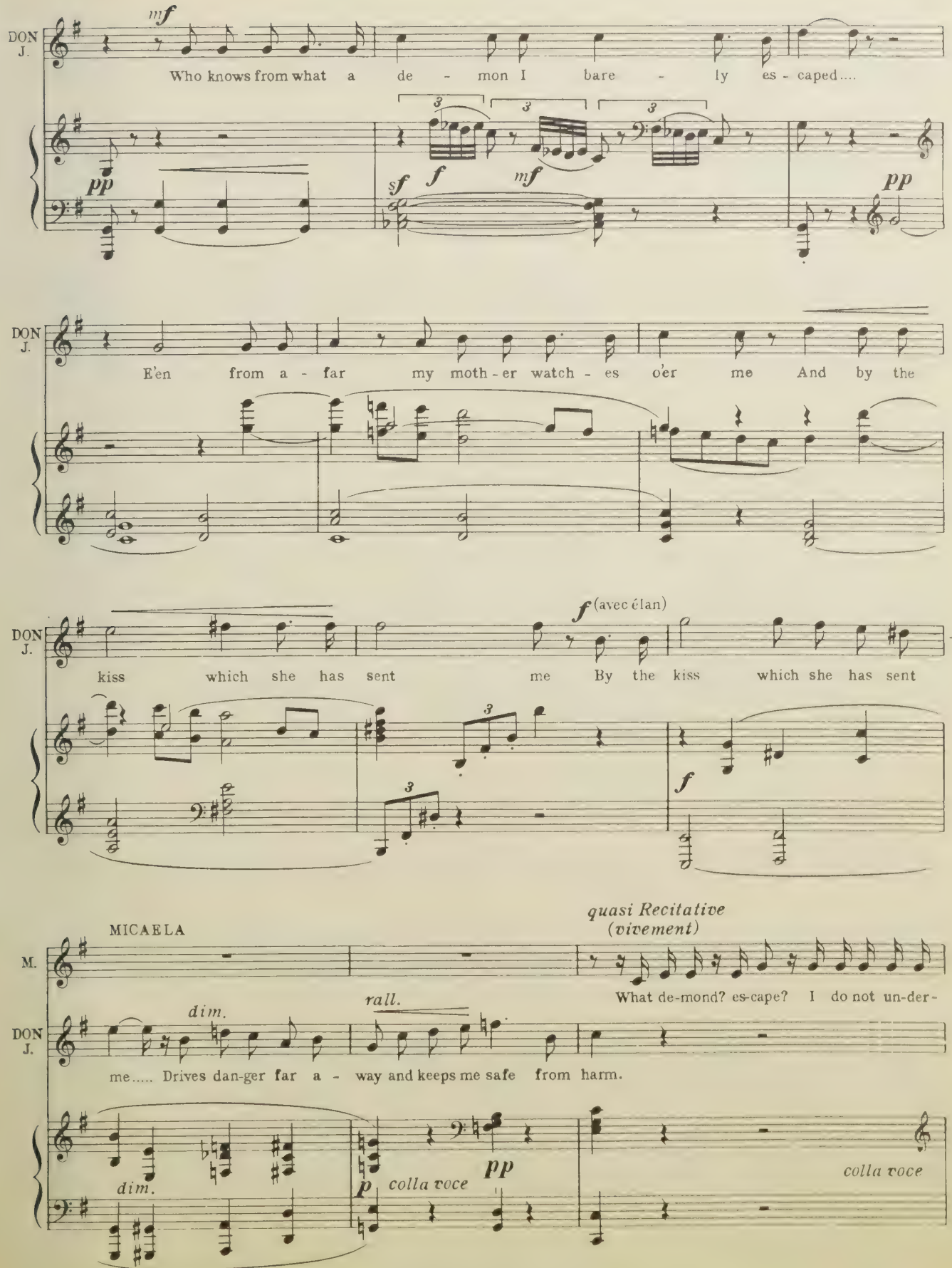
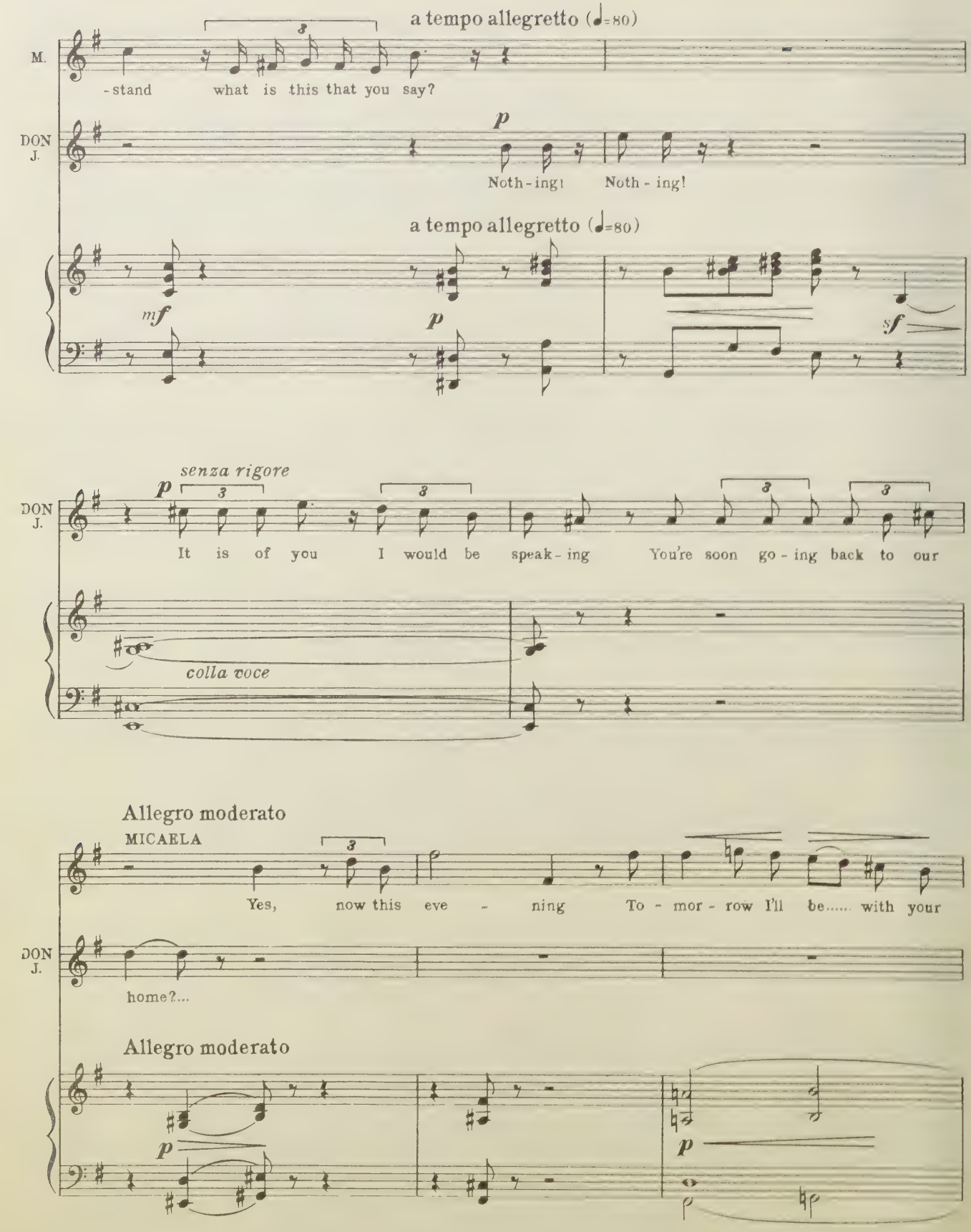
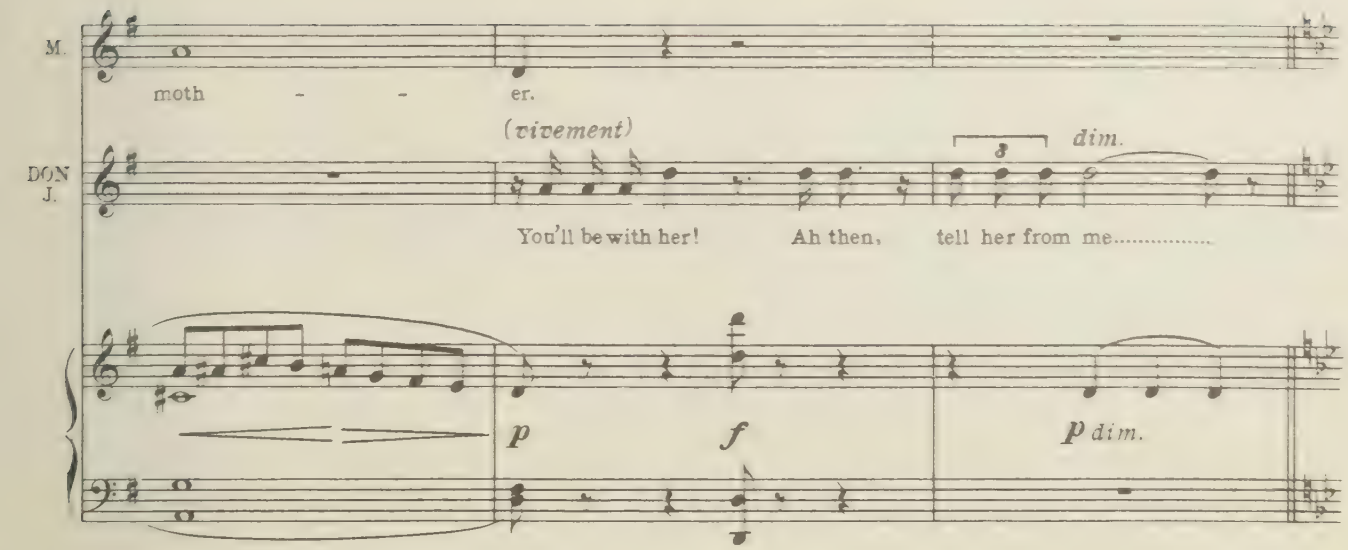
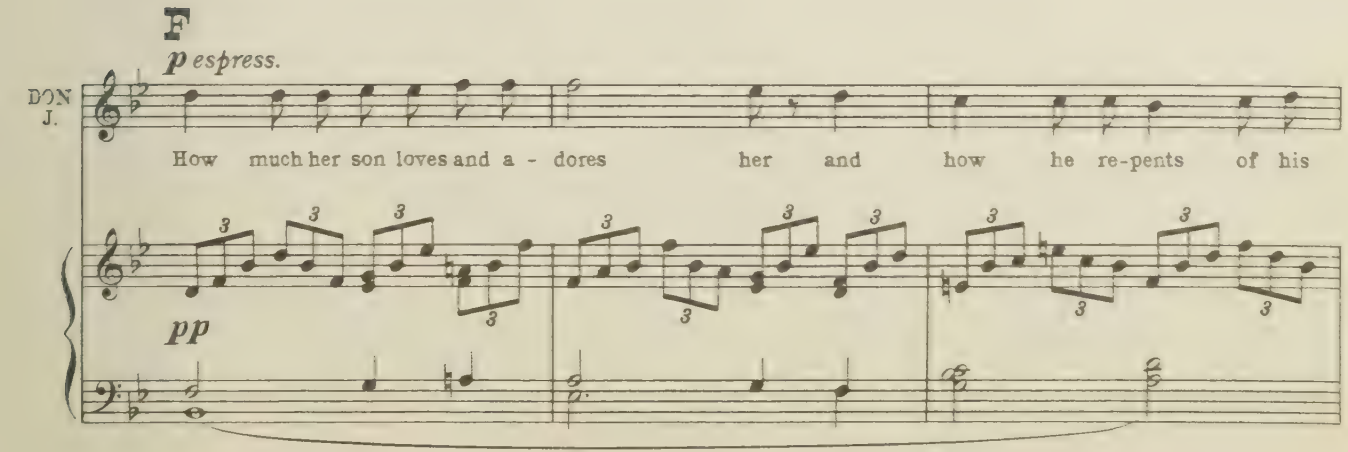
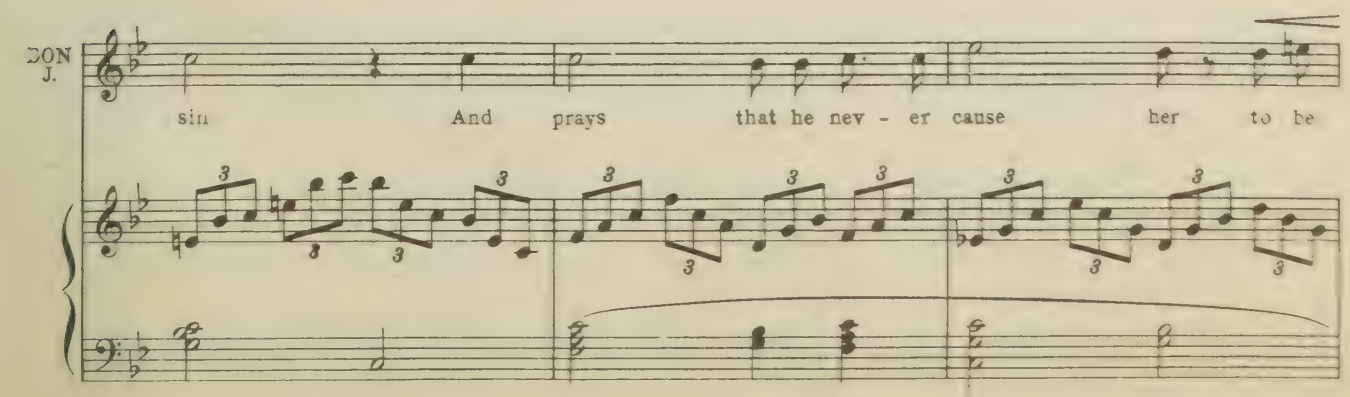

MI.
love With the love that con - quers fear!
D.J
f
love With the love that con - quers fear!
E
ff
dim.
MI.
O mem - o - ries of hap - py days, you fill his heart, and give him strength and
D.J.
ff
O mem - o - ries of hap - py days, you fill my heart, and give me strength and
f
mf
rit.
p
f
Un peu plus lent (♩.=69)
MI.
cour - - age!.....
DON J.
p
cour - - age!.....
Un peu plus lent (♩.=69)
p colla voce
p
f
mf
p
sff

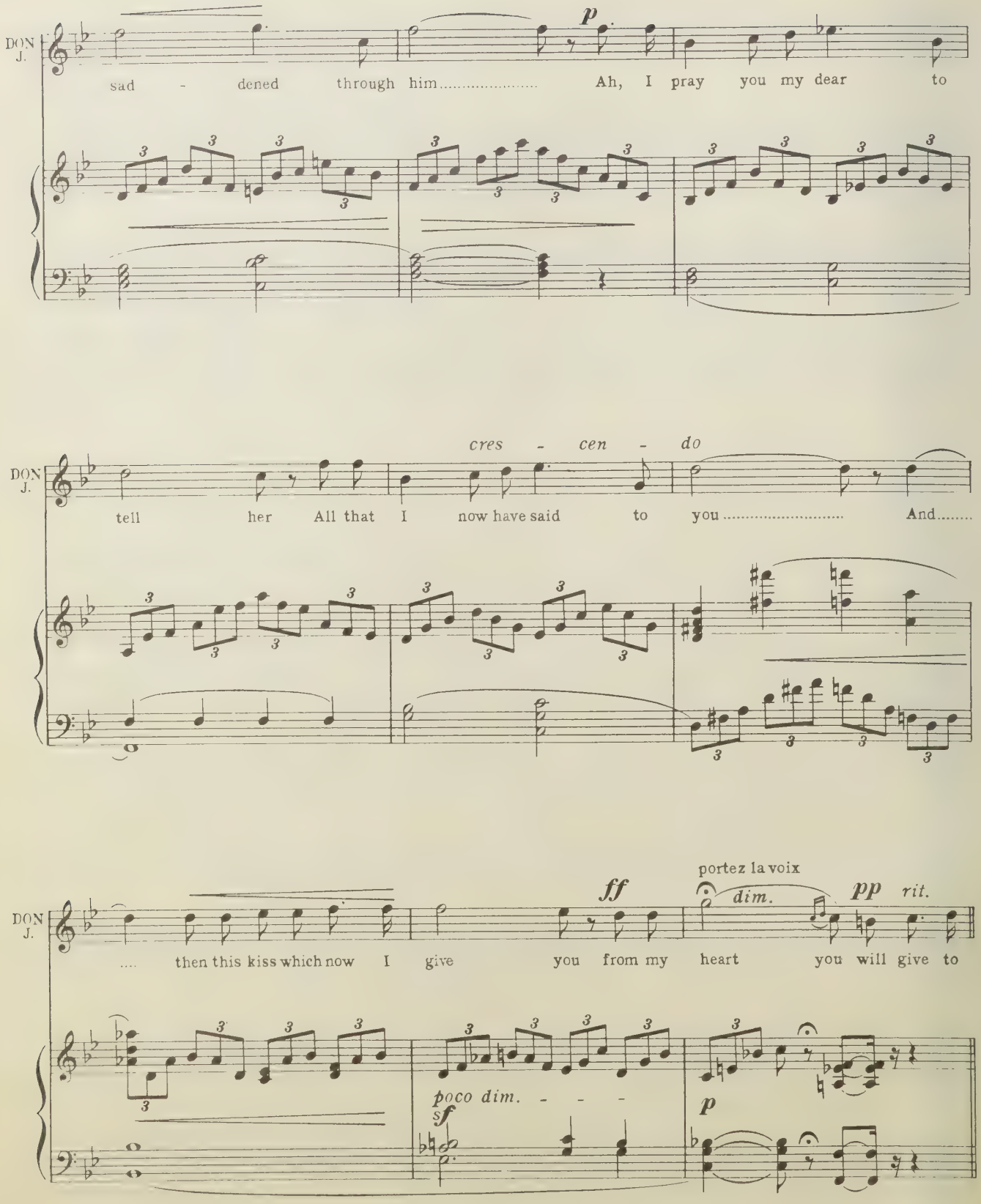

DON J.
mf
Who knows from what a de - mon I bare - ly es - caped....
pp
sf
f
mf
pp
DON J.
E'en from a - far my moth - er watch - es o'er me And by the
DON J.
f (avec élan)
kiss which she has sent me By the kiss which she has sent
f
MICAELA
quasi Recitative
(vivement)
M.
What de-mond? es-cape? I do not un-der-
DON J.
dim.
rall.
me..... Drives dan-ger far a - way and keeps me safe from harm.
dim.
p
colla voce
pp
colla voce

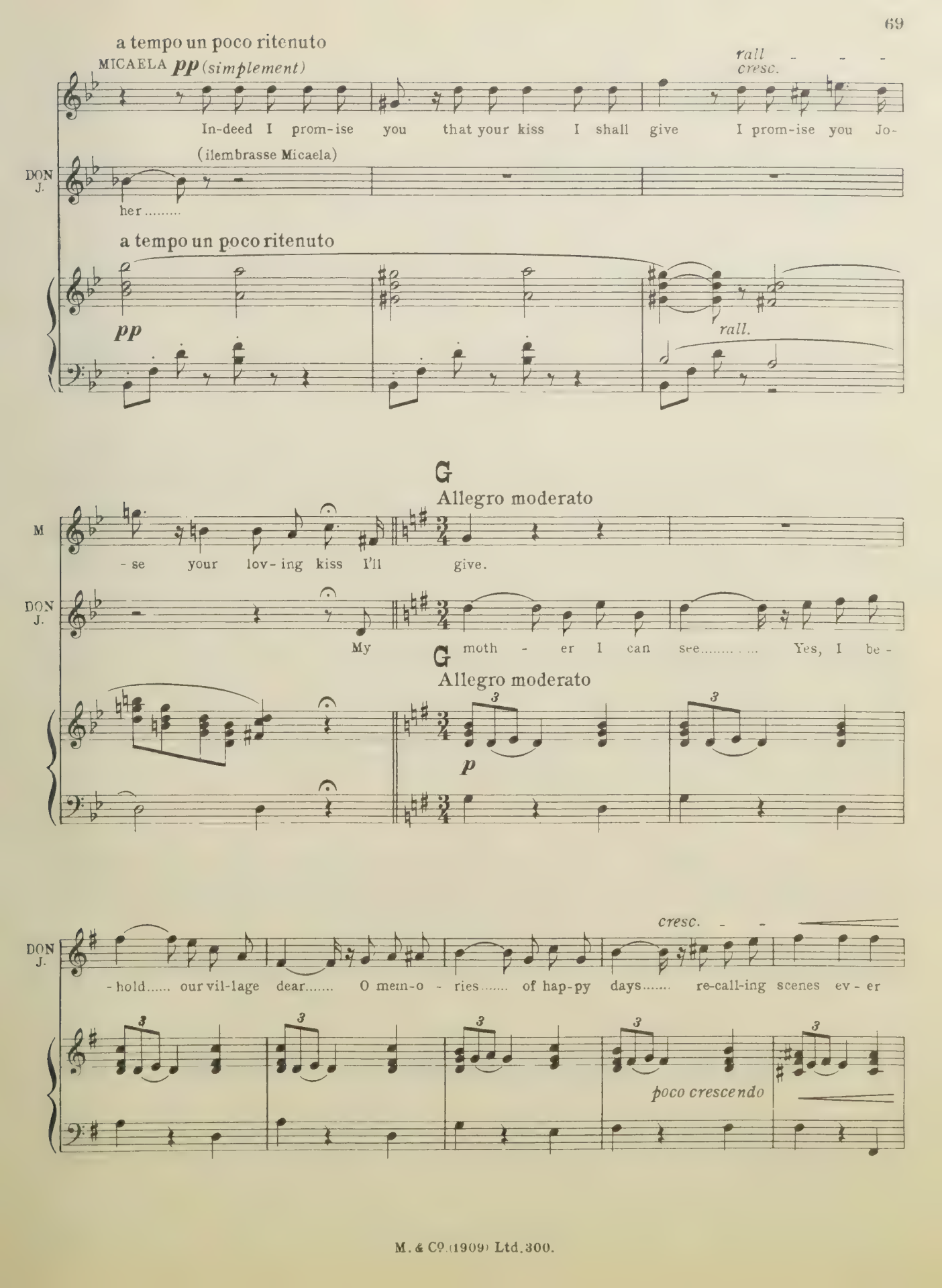

a tempo allegretto (♩=80)
M.
-stand what is this that you say?
DON J.
p
Noth-ing! Noth-ing!
a tempo allegretto (♩=80)
mf
p
sf
senza rigore
p
DON J.
It is of you I would be speak-ing You're soon go-ing back to our
colla voce
Allegro moderato
MICAELA
Yes, now this eve - ning To-mor-row I'll be..... with your
DON J.
home?...
Allegro moderato
p
p

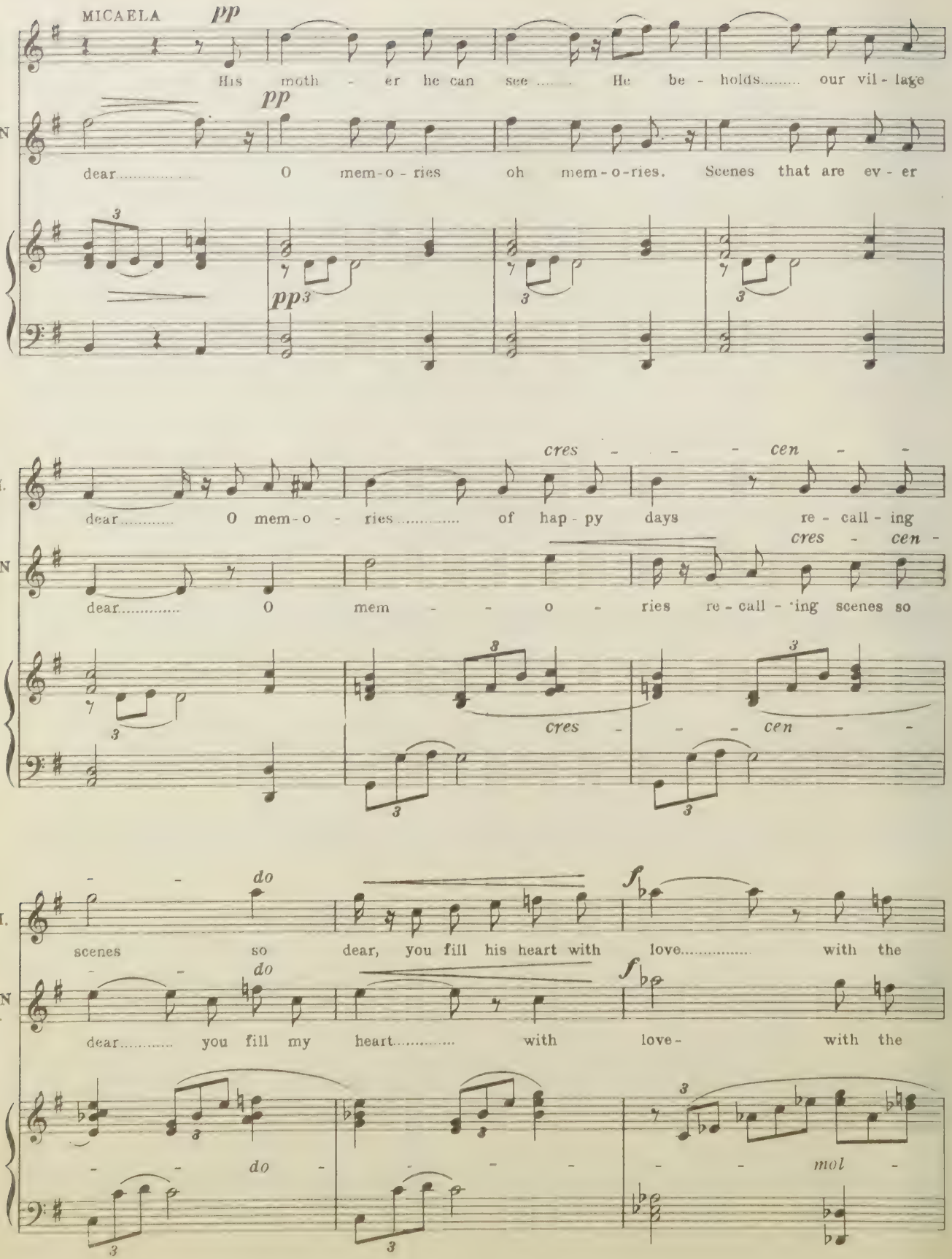

M.
moth - - er.
(vivement)
DON J.
You'll be with her! Ah then, tell her from me.....
dim.
p
f
p dim.

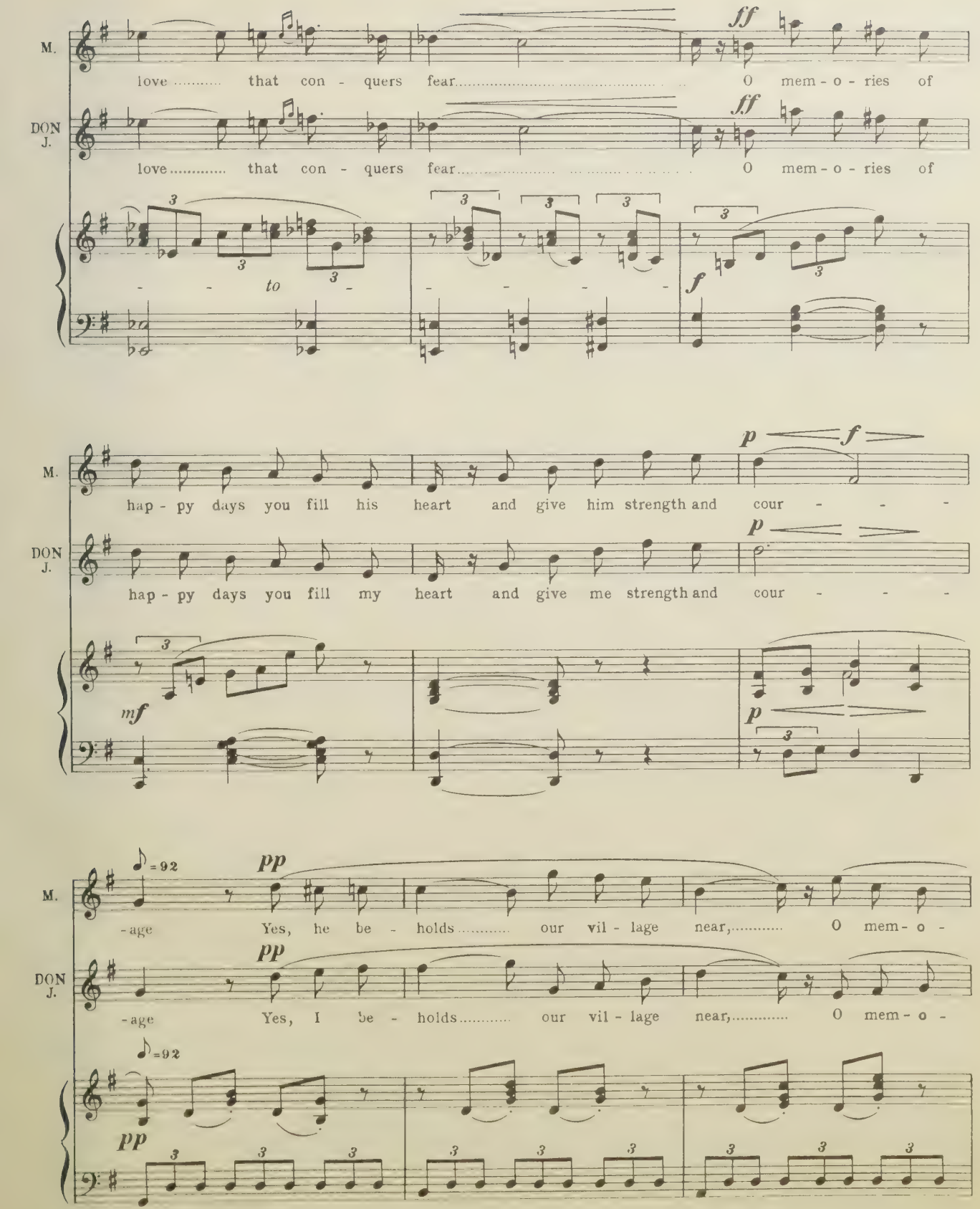

F
p espress.
DON J.
How much her son loves and a - dores her and how he re-pents of his
pp

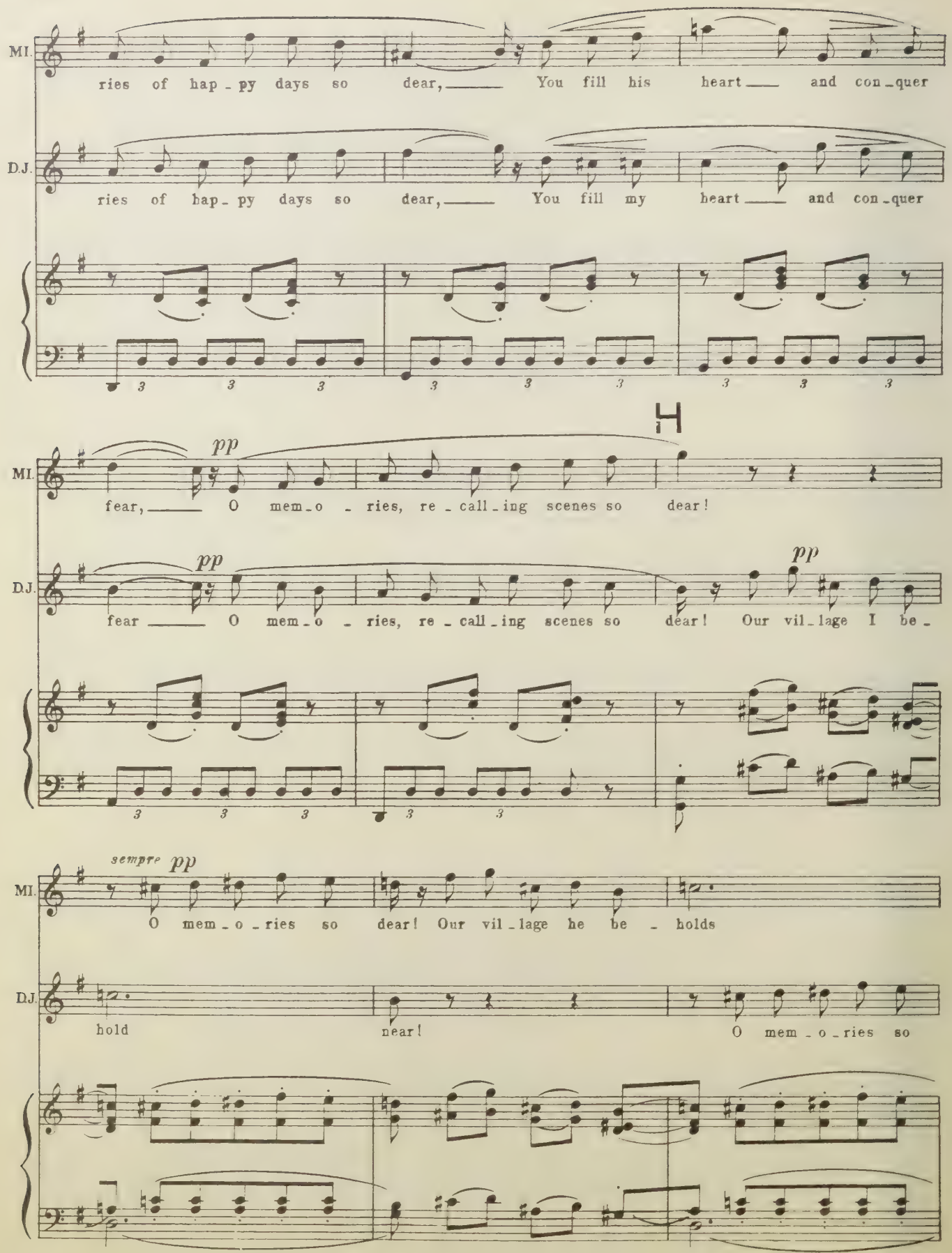

DON J.
sin And prays that he nev - er cause her to be


DON J.
p
sad - dened through him..... Ah, I pray you my dear to
cres - cen - do
tell her All that I now have said to you ..... And.....
ff
portez la voix
dim.
pp
rit.
.... then this kiss which now I give you from my heart you will give to
poco dim. - - -
sf
p


a tempo un poco ritenuto
MICAELA pp (simplement)
rall
cresc.
In-deed I prom-ise you that your kiss I shall give I prom-ise you Jo-
(il embrasse Micaela)
DON J.
her .....
a tempo un poco ritenuto
pp
rall.
G
Allegro moderato
M
- se your lov- ing kiss I'll give.
DON J.
My moth - er I can see..... Yes, I be -
G
Allegro moderato
p
cresc.
DON J.
- hold..... our vil-lage dear..... O mem-o - ries..... of hap-py days..... re-call-ing scenes ev - er
poco crescendo


MICAELA
pp
His moth - er he can see ..... He be - holds..... our vil - lage
DON J.
pp
dear..... O mem-o - ries oh mem - o-ries. Scenes that are ev - er
M.
cres - - - cen - -
dear..... O mem-o - ries..... of hap - py days re - call - ing
DON J.
cres - cen -
dear..... O mem - - o - ries re - call - ing scenes so
cres - - - cen - -
do
M.
scenes so dear, you fill his heart with love..... with the
f
DON J.
do
dear..... you fill my heart..... with love- with the
f
- - do - - - - - mol -


M.
love ..... that con - quers fear..... O mem - o - ries of
DON J.
love ..... that con - quers fear..... O mem - o - ries of
ff
ff
- - to - - - - - - f
M.
hap - py days you fill his heart and give him strength and cour - - -
DON J.
hap - py days you fill my heart and give me strength and cour - - -
p
f
p
p
mf
p
M.
-age Yes, he be - holds ..... our vil - lage near,..... O mem - o -
DON J.
-age Yes, I be - holds ..... our vil - lage near,..... O mem - o -
♪=92
pp
pp
♪=92
pp


MI.
ries of hap - py days so dear, You fill his heart and con - quer
D.J.
ries of hap - py days so dear, You fill my heart and con - quer
H
pp
fear, O mem - o - ries, re - call - ing scenes so dear!
pp
fear O mem - o - ries, re - call - ing scenes so dear! Our vil - lage I be -
sempre pp
O mem - o - ries so dear! Our vil - lage he be - holds
hold
near!
O mem - o - ries so

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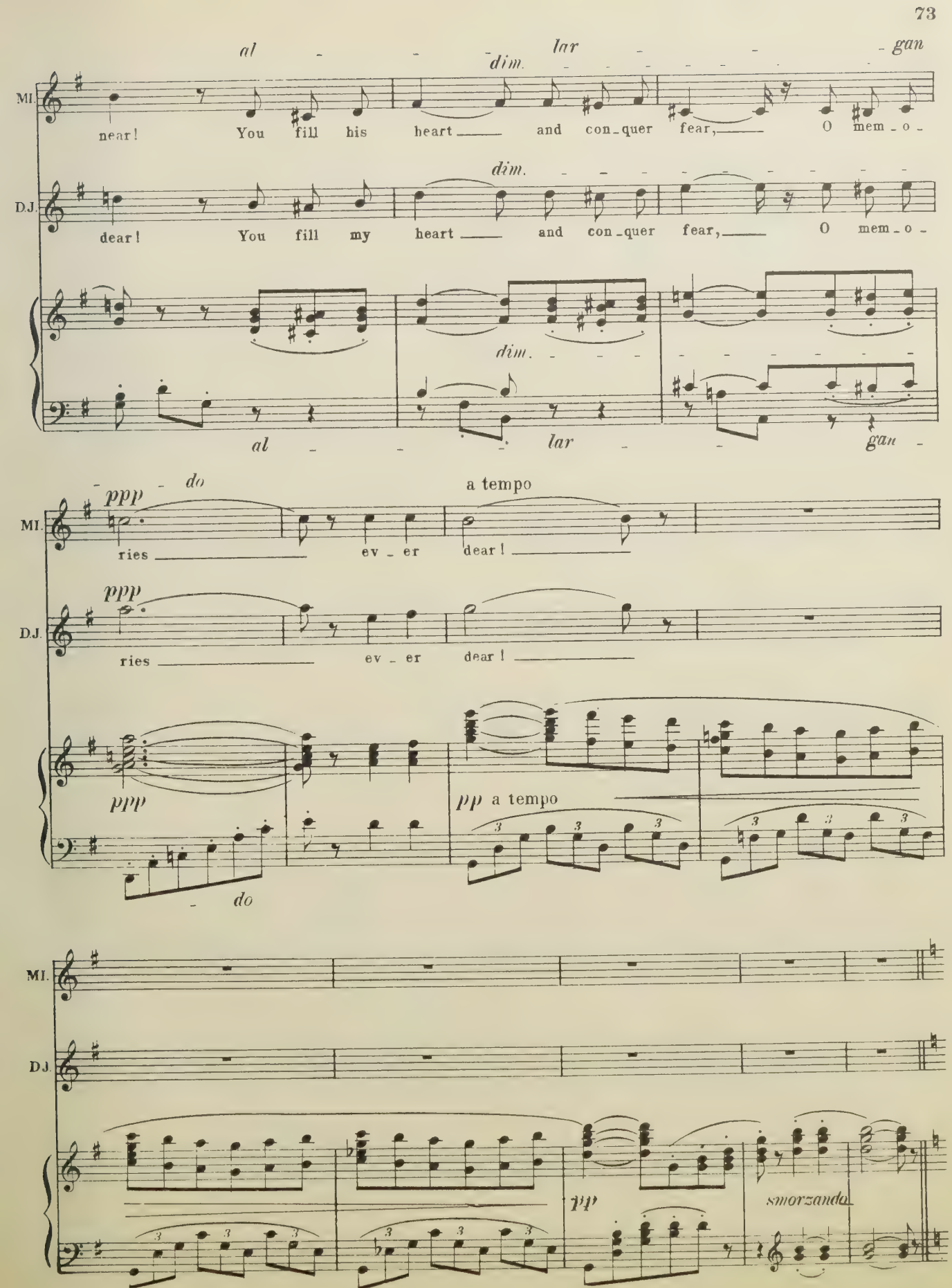
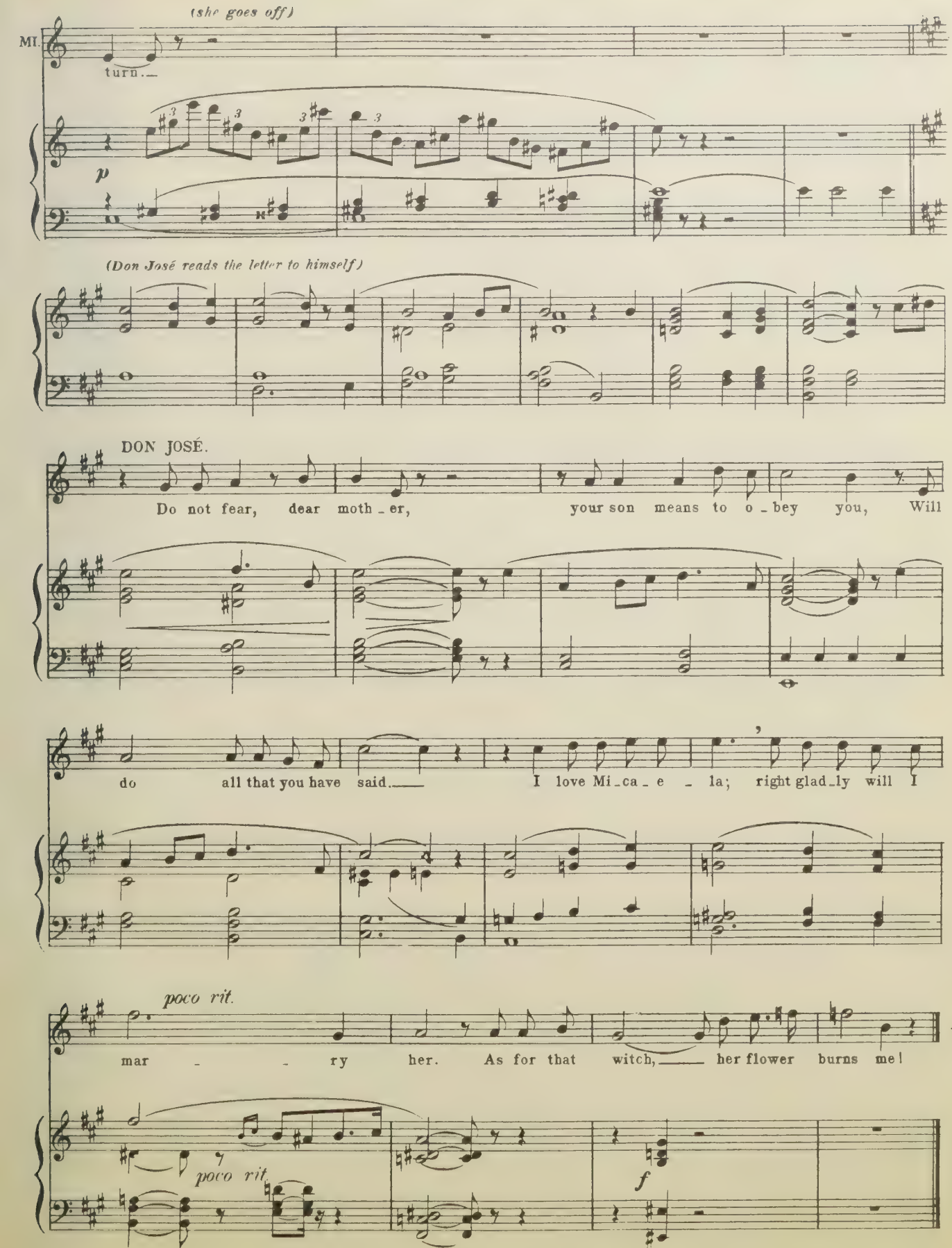

al - - - lar - - - gan
dim.
MI.
near! You fill his heart and con-quer fear, O mem-o-
DJ.
dear! You fill my heart and con-quer fear, O mem-o-
dim.
al - - - lar - - gan -
ppp do
a tempo
MI.
ries ev-er dear!
ppp
DJ.
ries ev-er dear!
ppp
pp a tempo
do
MI.
DJ.
pp
smorzando

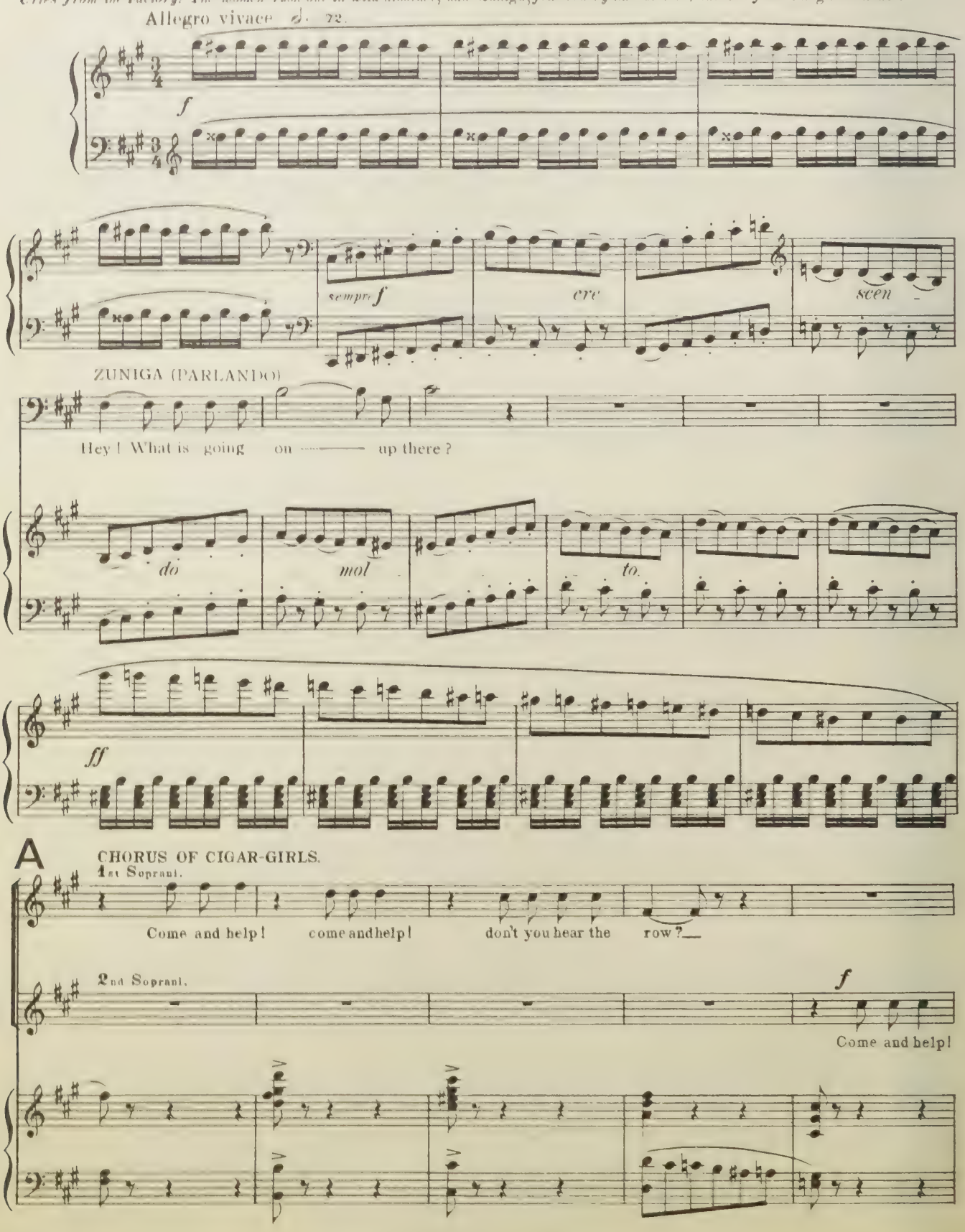
Moderato.
DON JOSE. recit.
Re_main here a mo _ ment, whilst I am read_ing
mf
MICAELA.
DON JOSE
D.J.
this. No, no, please read it first, and then... I shall re _ turn, But why go at
p
MICAELA.
D.J.
all? I pre_fer to! To leave you a_lone now were wis _ er.
tr
DON JOSÉ.
MICAELA.
MI.
So read! 'twill not take you long. Then you'll re _ turn? Yes, I'll re _

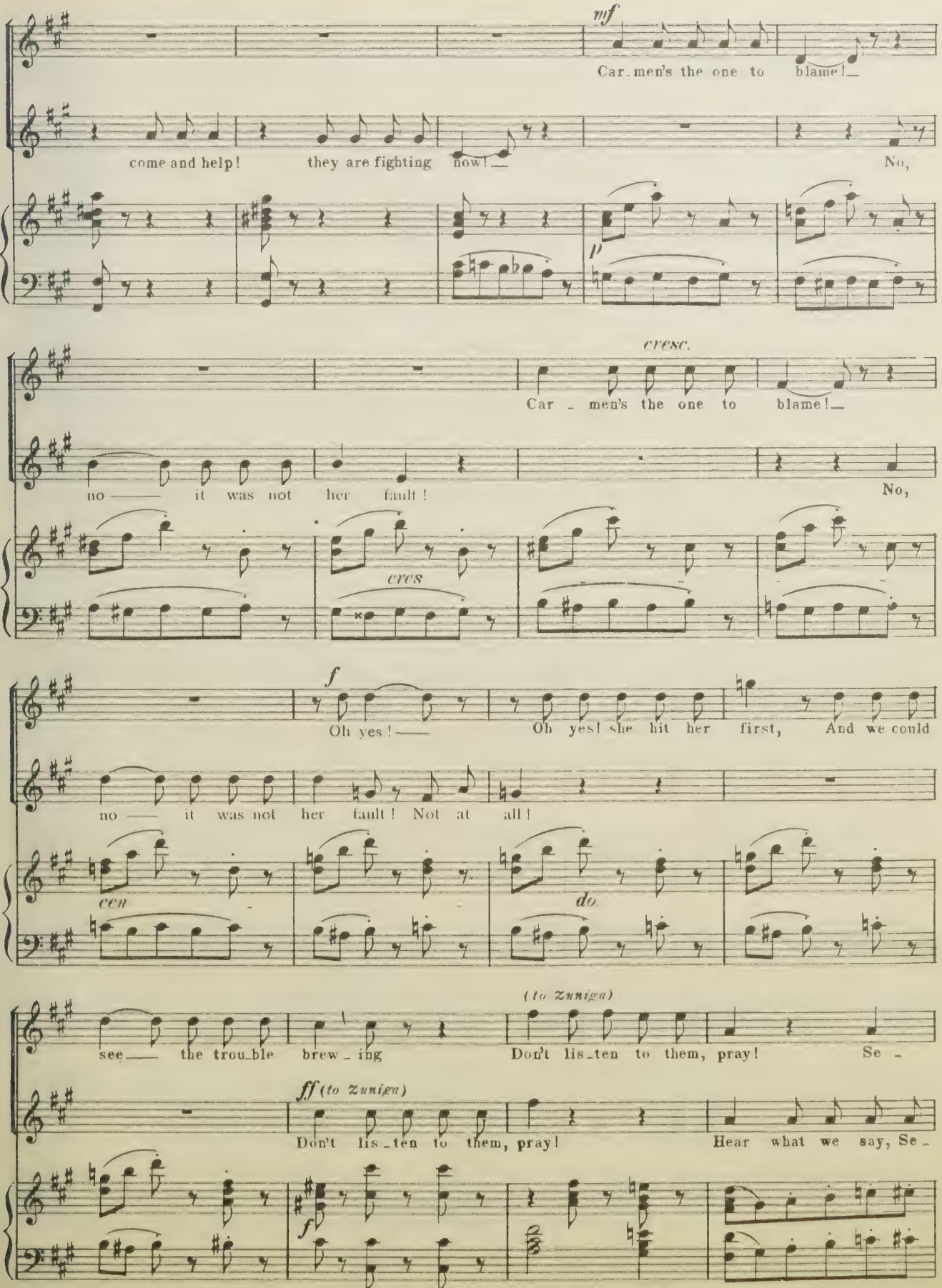
✱ NOTE :—Optional cut

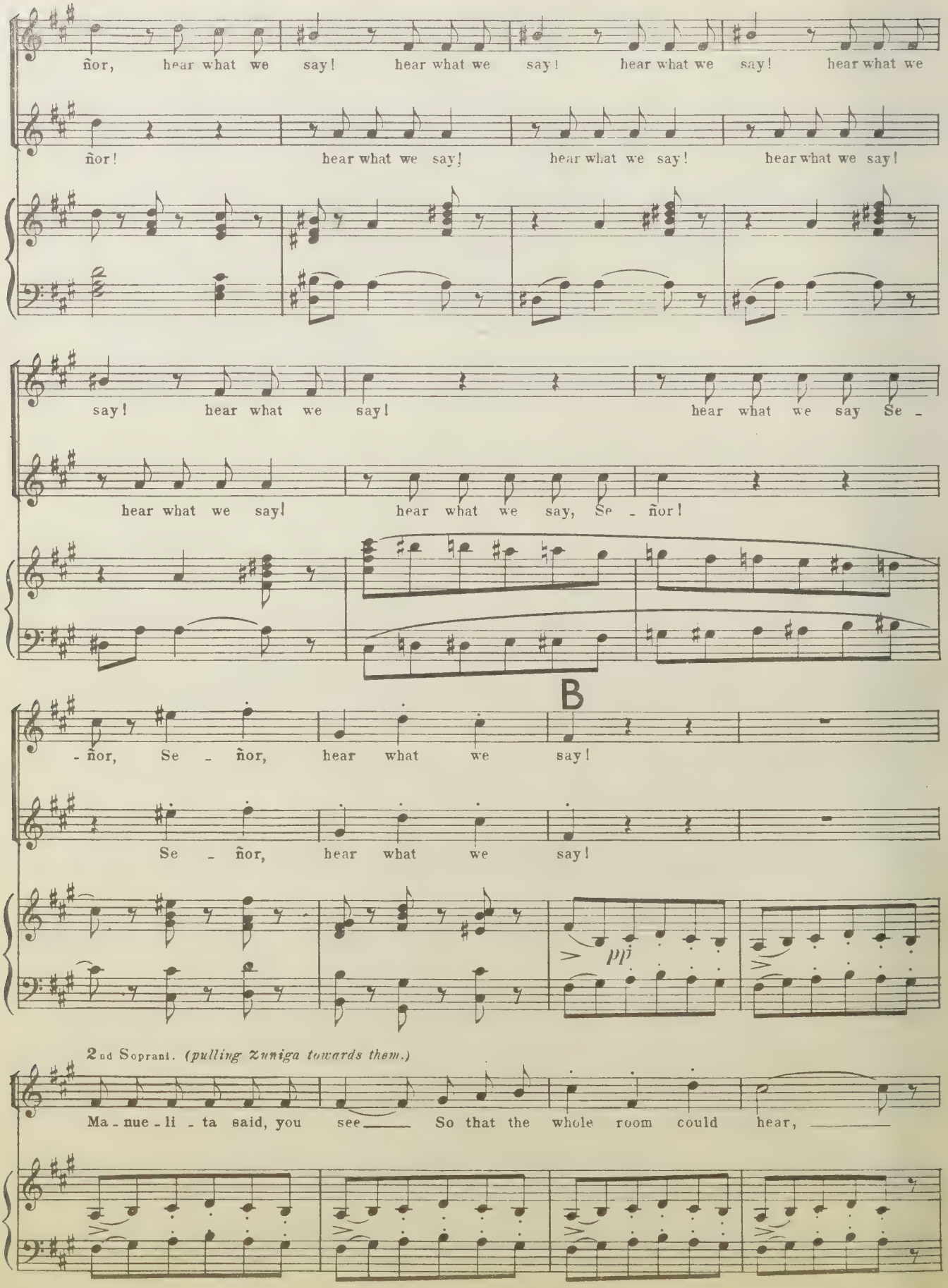

(she goes off)
MI.
turn.
p
(Don José reads the letter to himself)
DON JOSÉ.
Do not fear, dear moth_er, your son means to o_bey you, Will
do all that you have said. I love Mi_ca_e_la; right glad_ly will I
poco rit.
mar_ry her. As for that witch, her flower burns me!
poco rit.
f

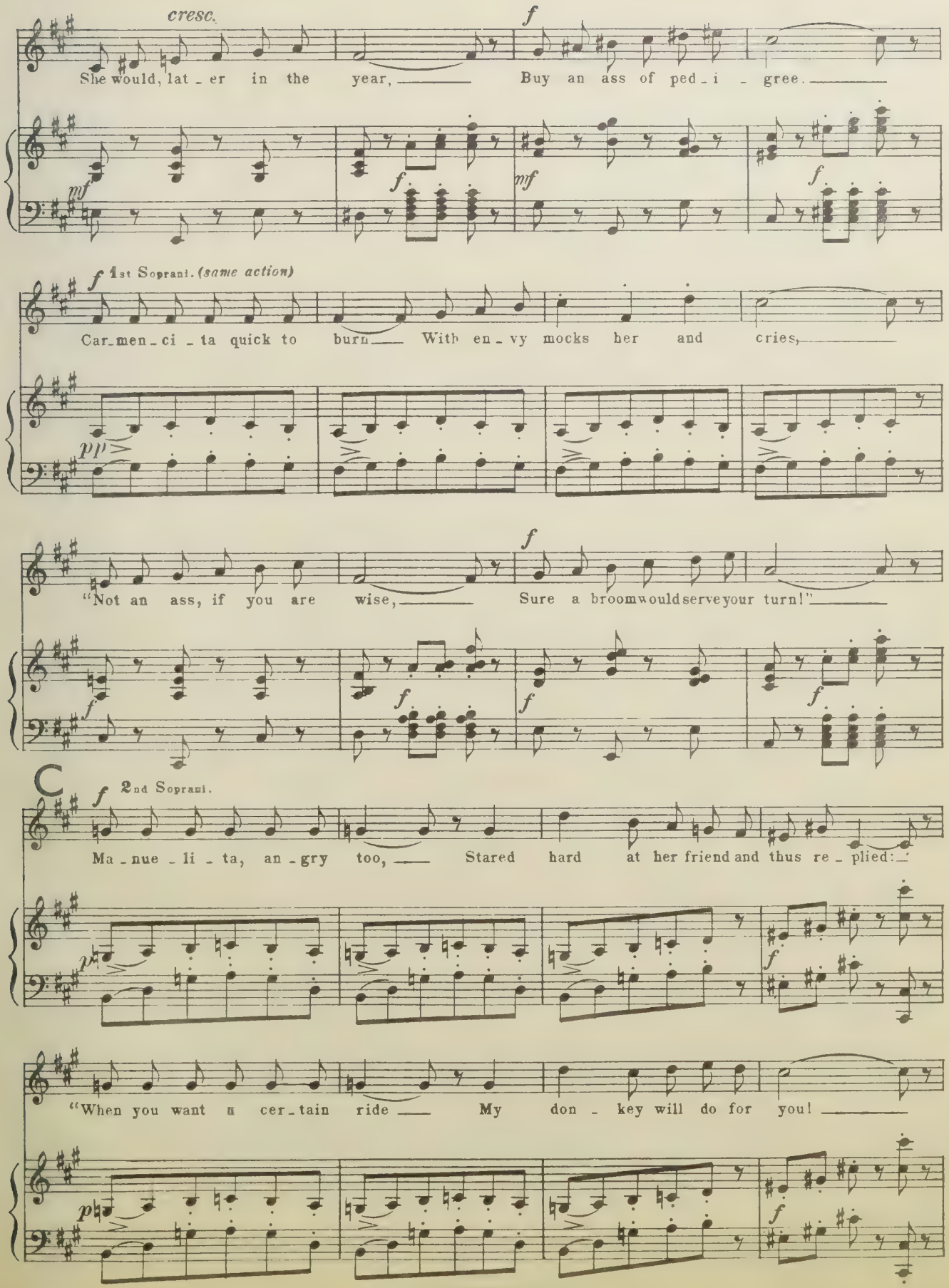
Nº 7. CHORUS of CIGAR-GIRLS and SCENE.

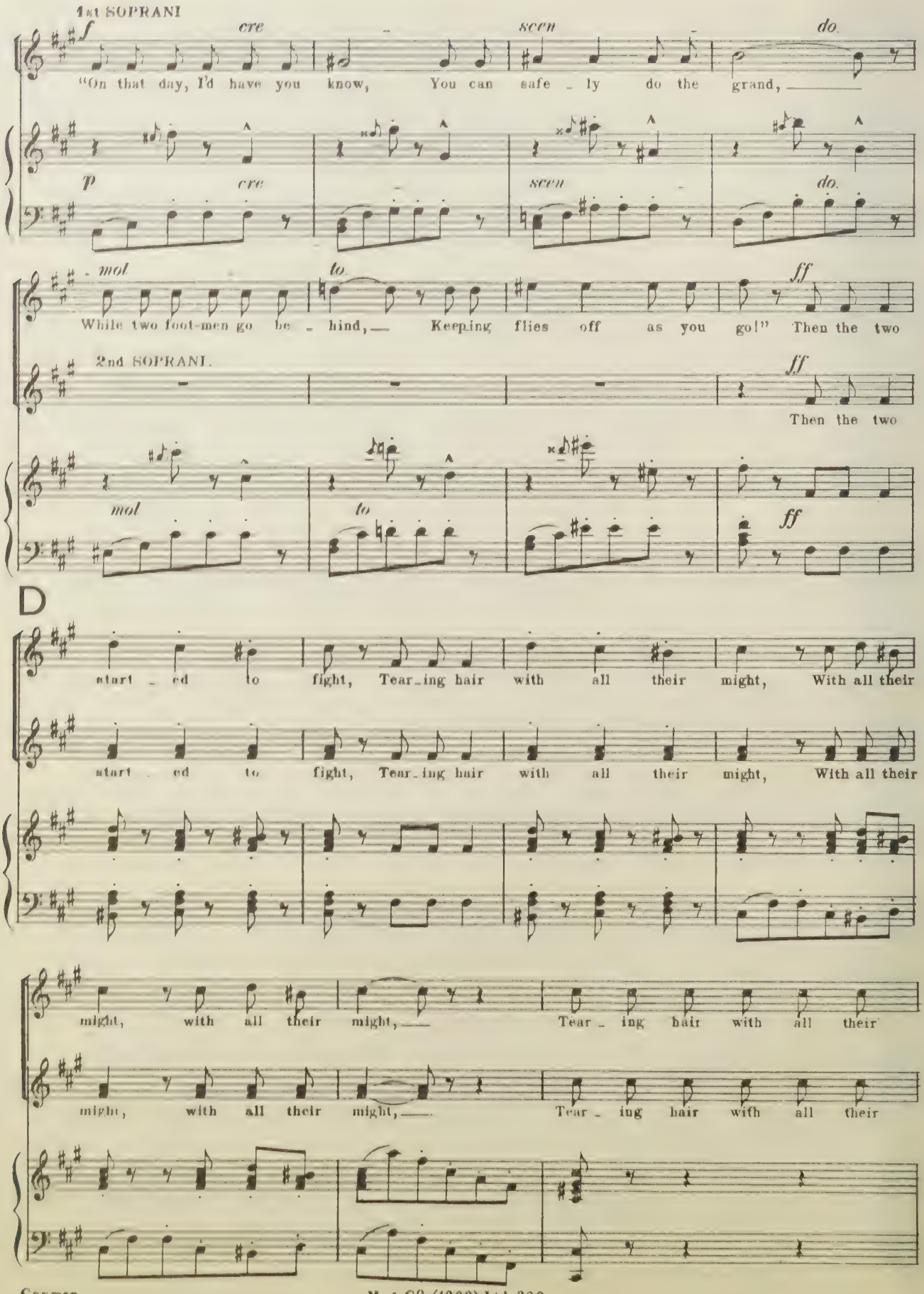
Cries from the Factory. The women rush out in wild disorder, and Zuniga, followed by the soldiers, hurries from the guard-house.

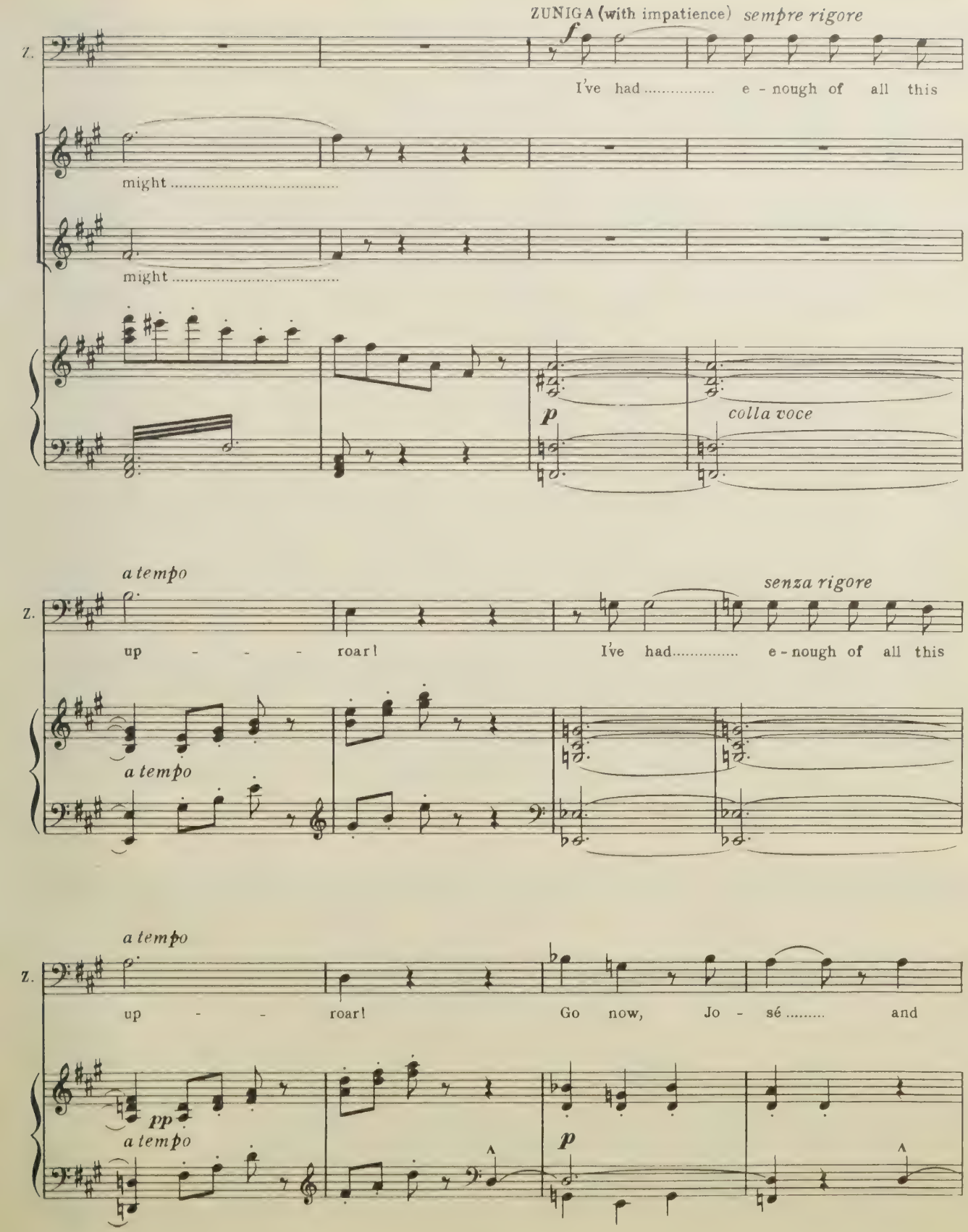



mf
Car_men's the one to blame!_
come and help! they are fighting now!_
No,
p
cresc.
Car _ men's the one to blame!_
no —— it was not her fault!
No,
cres
f
Oh yes!——
Oh yes! she hit her first, And we could
no —— it was not her fault! Not at all!
cen
do
(to Zuniga)
see—— the trou_ble brew_ing
Don't lis_ten to them, pray!
Se _
ff (to Zuniga)
Don't lis_ten to them, pray!
Hear what we say, Se_
f


ñor, hear what we say! hear what we say! hear what we say! hear what we
ñor! hear what we say! hear what we say! hear what we say!
say! hear what we say! hear what we say Se -
hear what we say! hear what we say, Se - ñor!
B
- ñor, Se - ñor, hear what we say!
Se - ñor, hear what we say!
pp
2nd Soprani. (pulling Zuniga towards them.)
Ma - nue - li - ta said, you see So that the whole room could hear,


cresc.
f
She would, lat - er in the year, Buy an ass of ped - i - gree.
mf
f
mf
f
f 1st Soprani. (same action)
Car - men - ci - ta quick to burn With en - vy mocks her and cries,
pp
f
"Not an ass, if you are wise, Sure a broom would serve your turn!"
f
f
f
f
C
f 2nd Soprani.
Ma - nue - li - ta, an - gry too, Stared hard at her friend and thus re - plied:
p
f
"When you want a cer - tain ride My don - key will do for you!
p
f


1st SOPRANI
f
cre
scen
do.
"On that day, I'd have you know, You can safe _ ly do the grand, ——
p
cre
scen
do.
mol
to
ff
While two foot-men go be _ hind, — Keeping flies off as you go!" Then the two
2nd SOPRANI.
ff
Then the two
mol
to
ff
D
start _ ed to fight, Tear_ing hair with all their might, With all their
start _ ed to fight, Tear_ing hair with all their might, With all their
might, with all their might, —— Tear _ ing hair with all their
might, with all their might, —— Tear _ ing hair with all their


ZUNIGA (with impatience) sempre rigore
Z.
I've had ..... e - nough of all this
might .....
might .....
colla voce
a tempo
senza rigore
up - - - roar! I've had..... e - nough of all this
a tempo
a tempo
up - - roar! Go now, Jo - sé ..... and
a tempo

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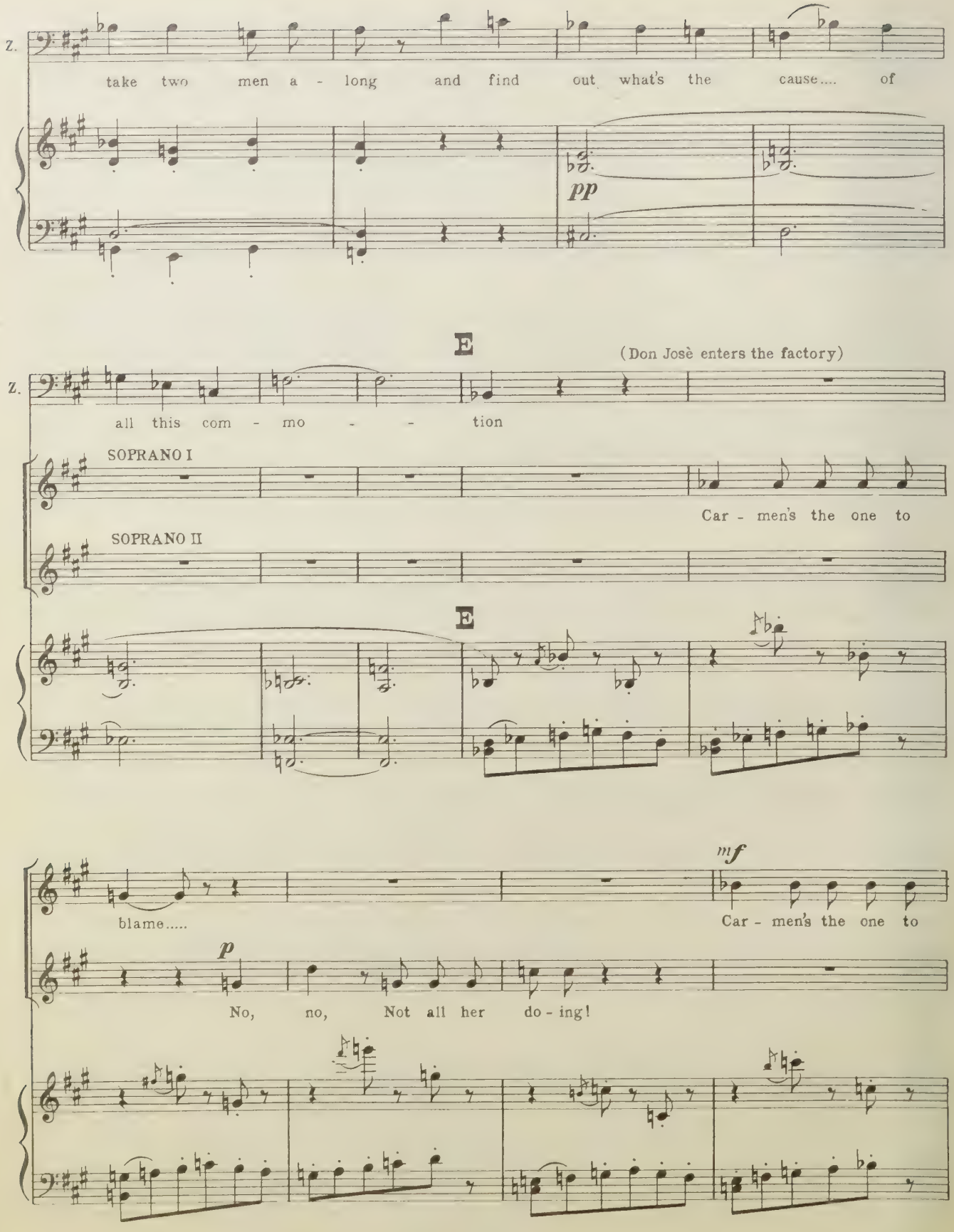
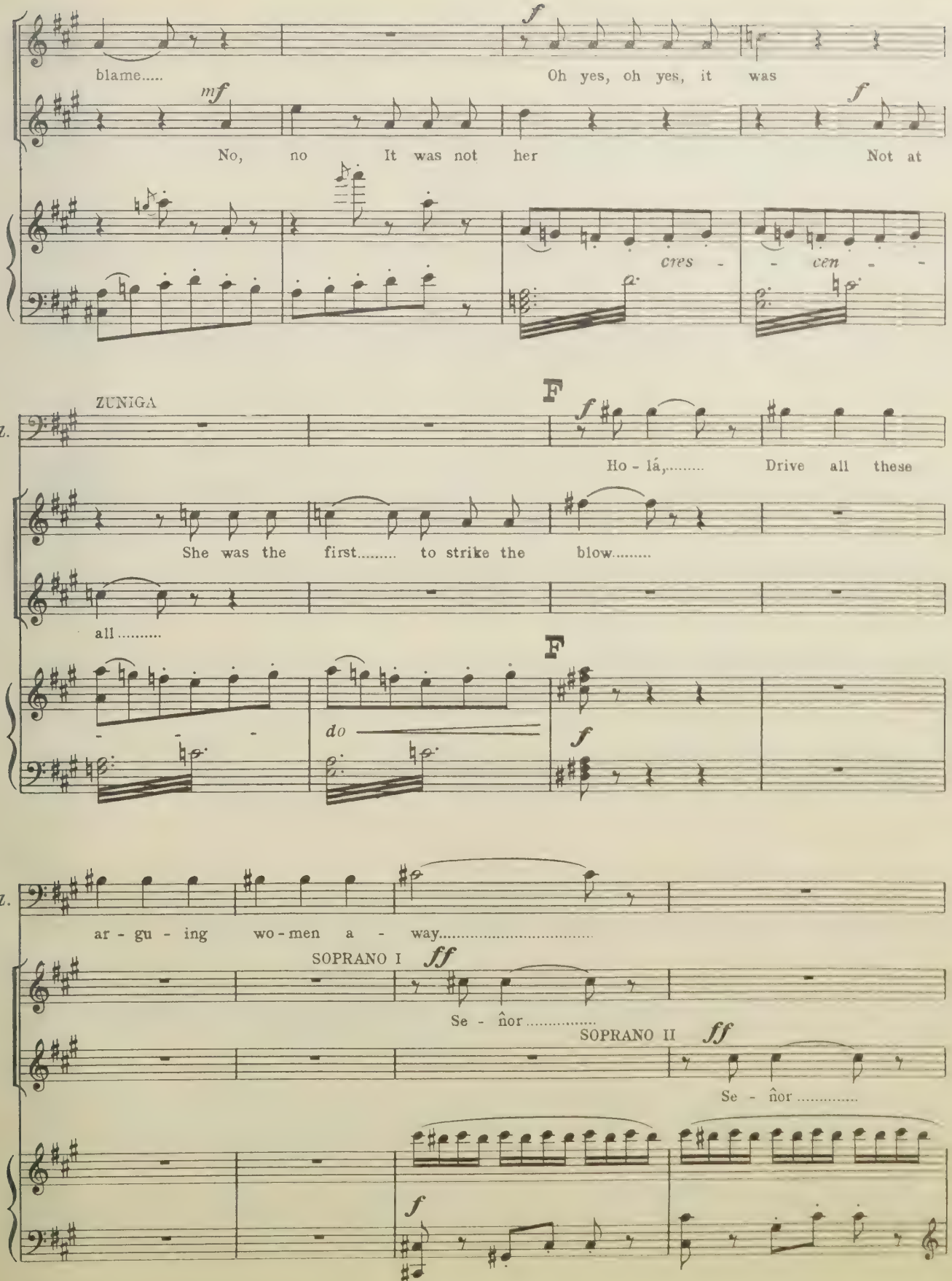

Z.
take two men a - long and find out what's the cause.... of
pp
E
(Don Josè enters the factory)
Z.
all this com - mo - - tion
SOPRANO I
Car - men's the one to
SOPRANO II
E
mf
blame.....
Car - men's the one to
p
No, no, Not all her do - ing!



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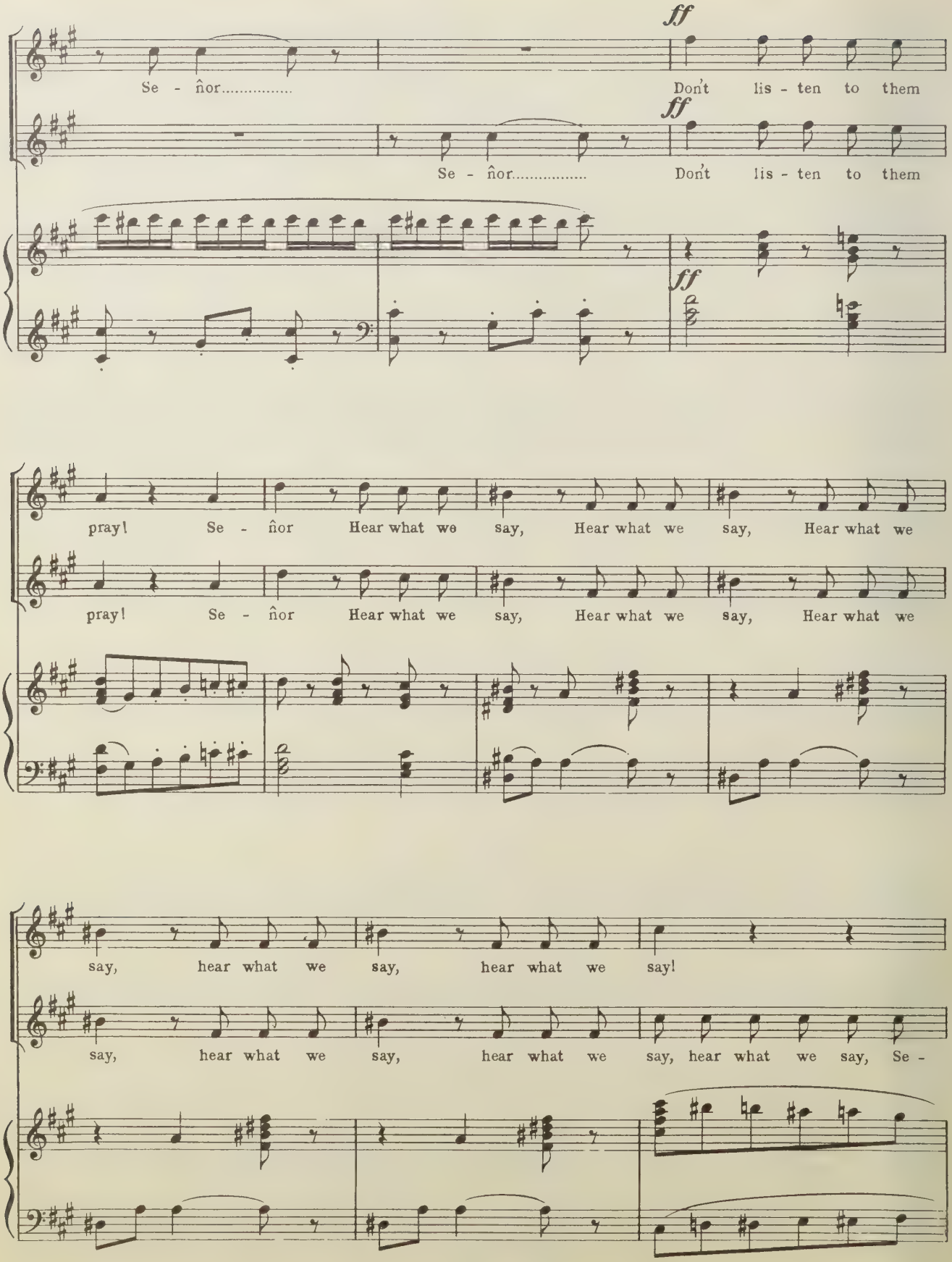
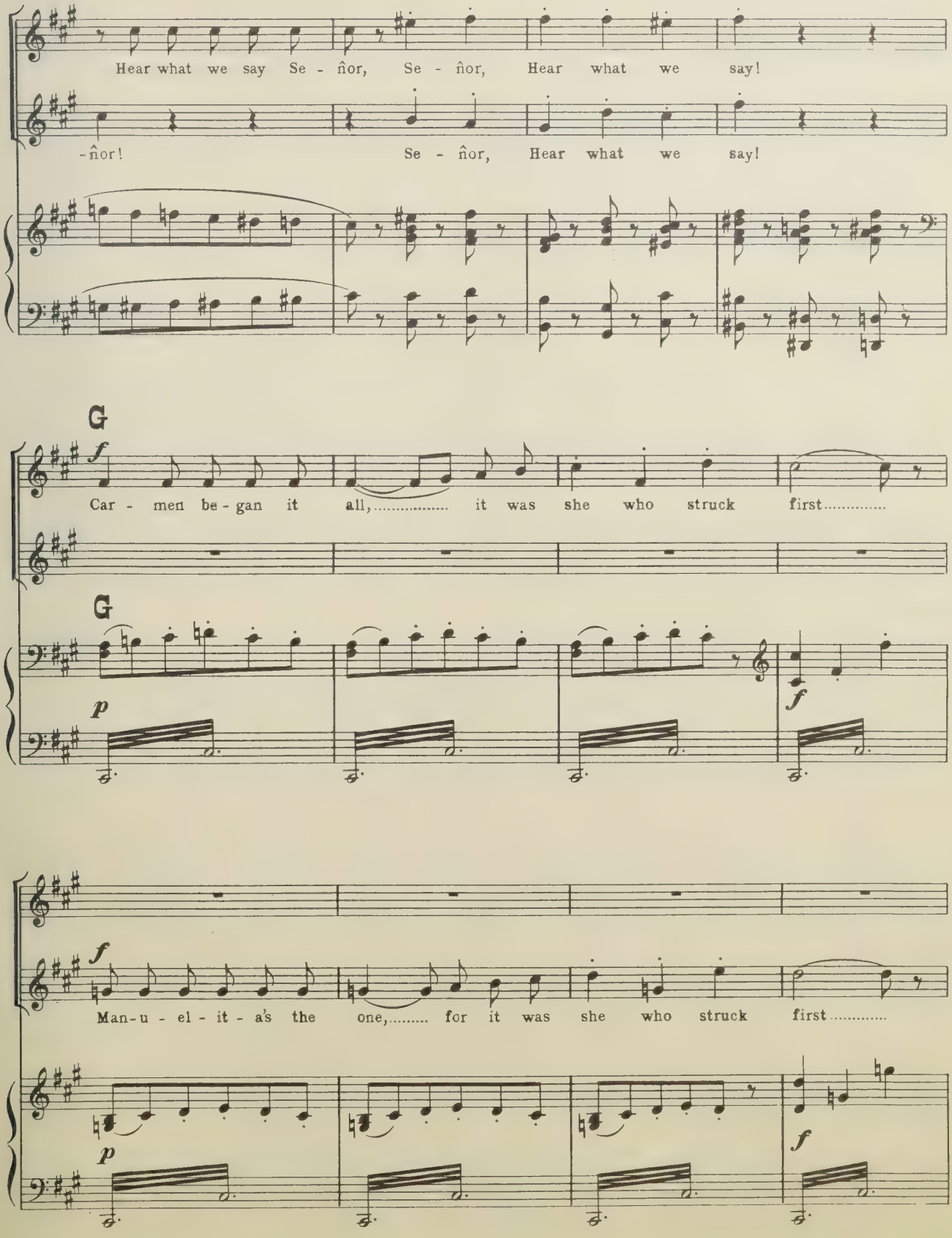
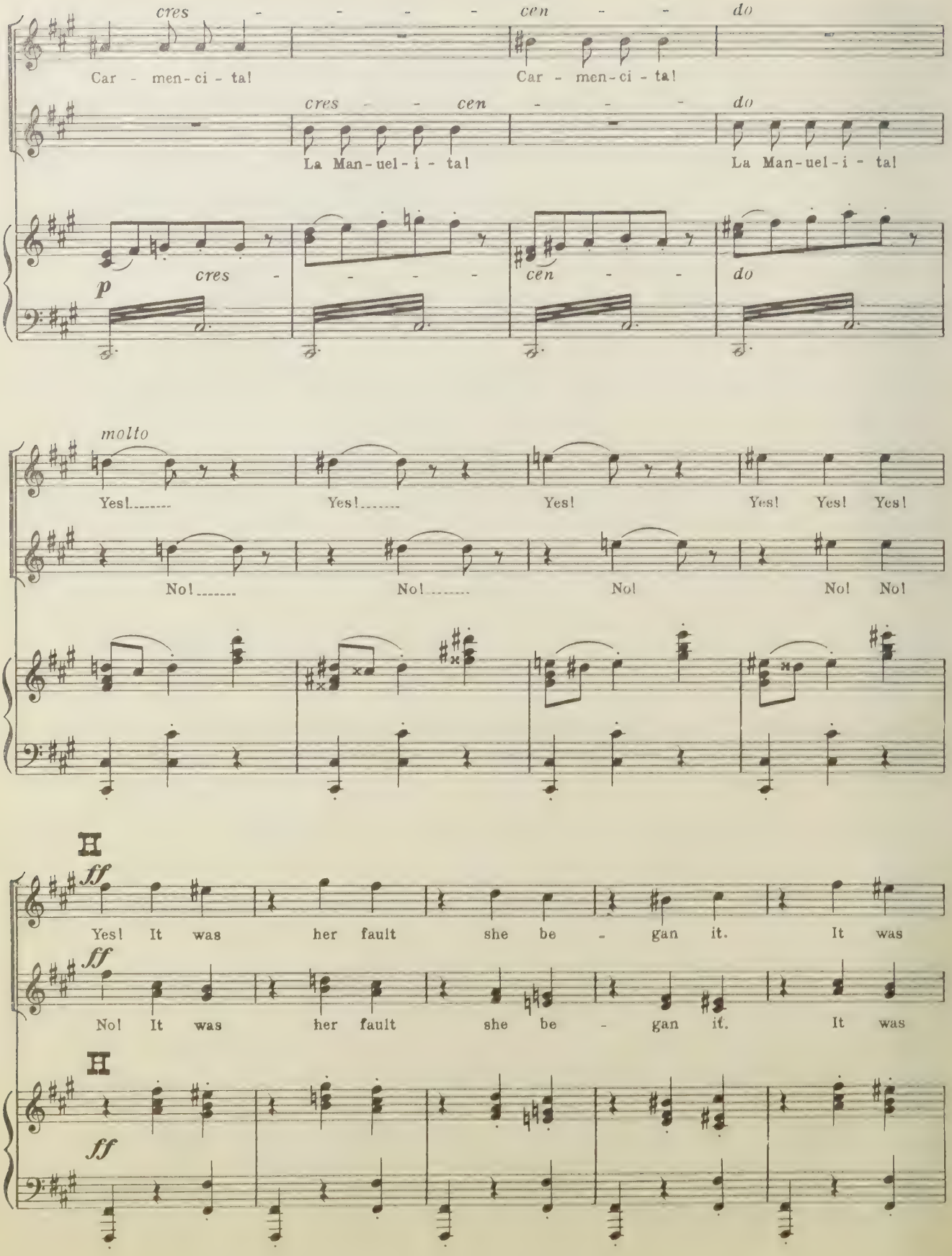
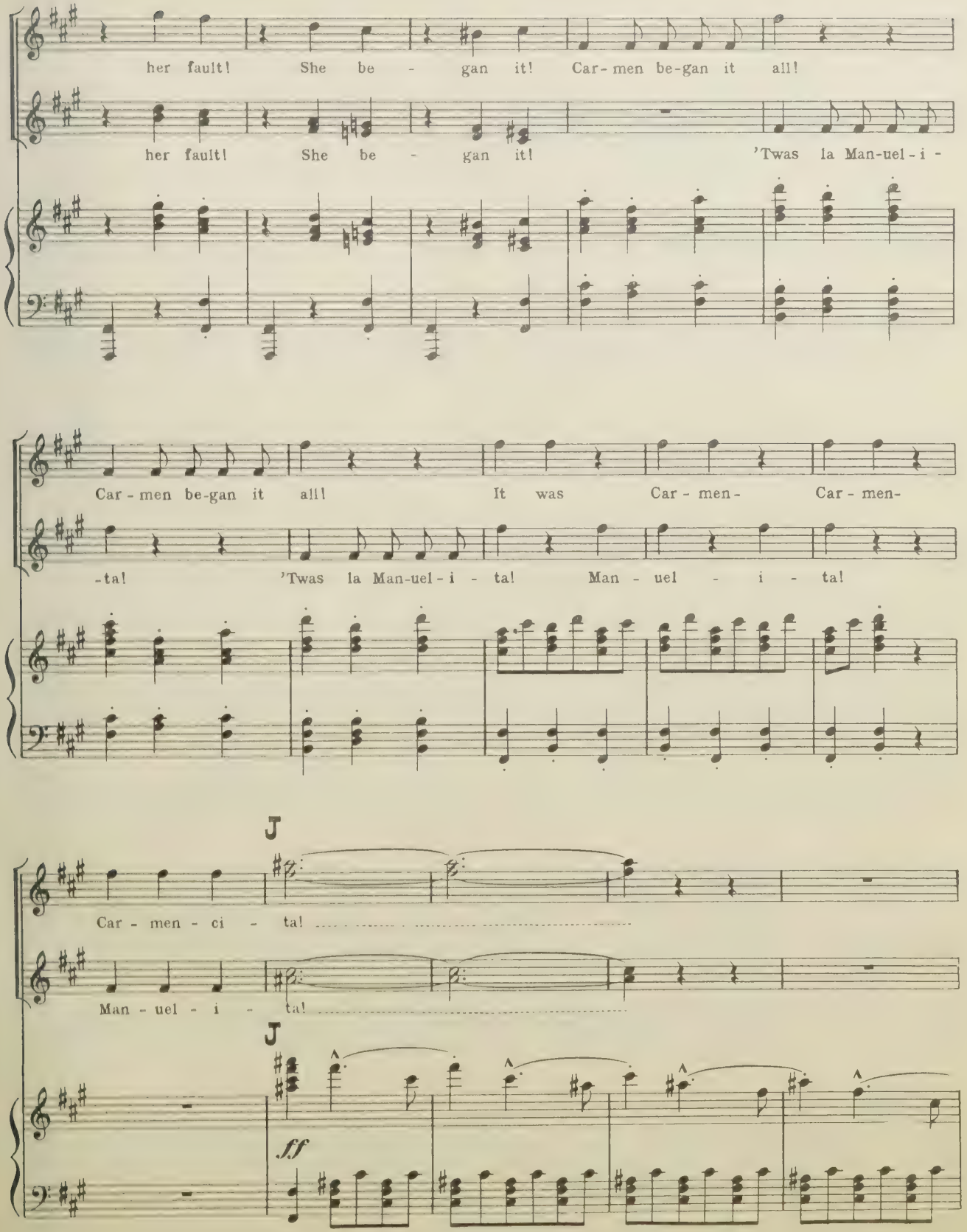

ff
Se - ñor.....
Don't lis - ten to them
ff
Se - ñor.....
Don't lis - ten to them
ff
pray! Se - ñor Hear what we say, Hear what we say, Hear what we
pray! Se - ñor Hear what we say, Hear what we say, Hear what we
say, hear what we say, hear what we say!
say, hear what we say, hear what we say, hear what we say, Se -


Hear what we say Se - ñor, Se - ñor, Hear what we say!
-ñor! Se - ñor, Hear what we say!
G
f
Car - men be - gan it all, it was she who struck first
G
p
f
f
Man-u - el - it - a's the one, for it was she who struck first
p
f


cres - - - - - cen - - do
Car - men-ci - ta!
Car - men-ci - ta!
cres - - cen - - - do
La Man-uel-i - ta!
La Man-uel-i - ta!
p
cres - - - - cen - - - do
molto
Yes!
Yes!
Yes!
Yes! Yes! Yes!
No!
No!
No!
No! No!
ff
Yes! It was her fault she be - gan it. It was
ff
No! It was her fault she be - gan it. It was
ff


her fault! She be - gan it! Car-men be-gan it all!
her fault! She be - gan it! 'Twas la Man-uel-i -
Car-men be-gan it all! It was Car-men- Car-men-
-ta! 'Twas la Man-uel-i - ta! Man - uel - i - ta!
Car - men - ci - ta!
Man - uel - i - ta!
ff

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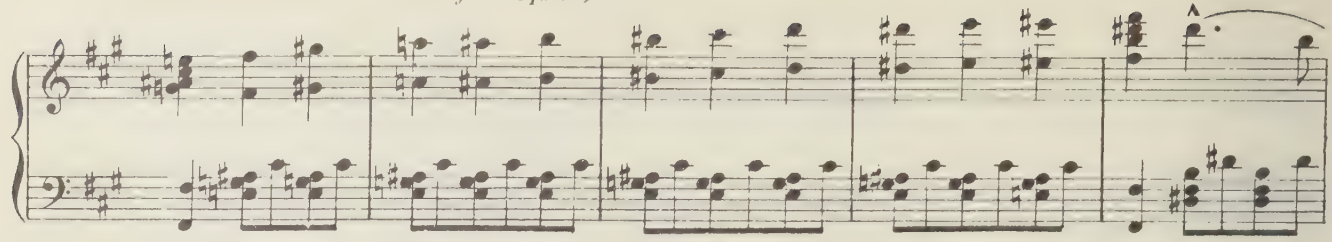
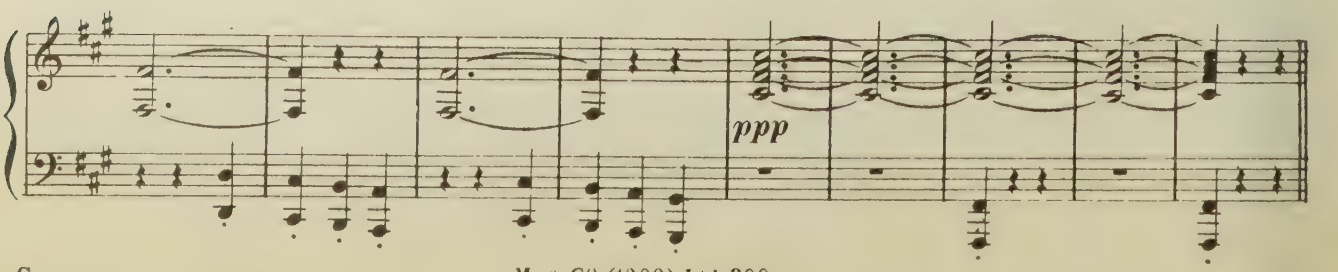
(The soldiers clear the middle of the Square.)



K

(Carmen appears at the Factory door and is pushed forward by Don José.)



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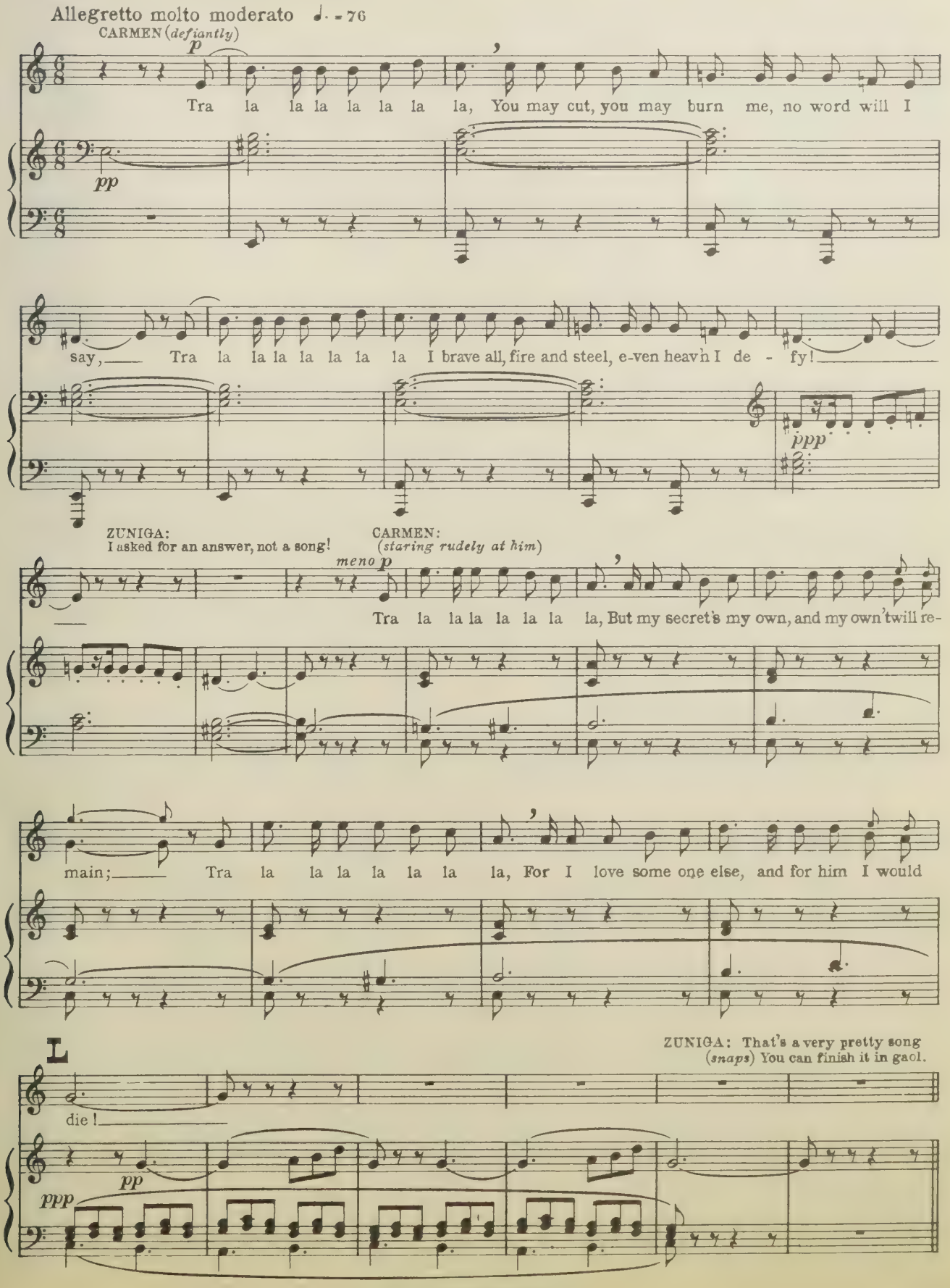
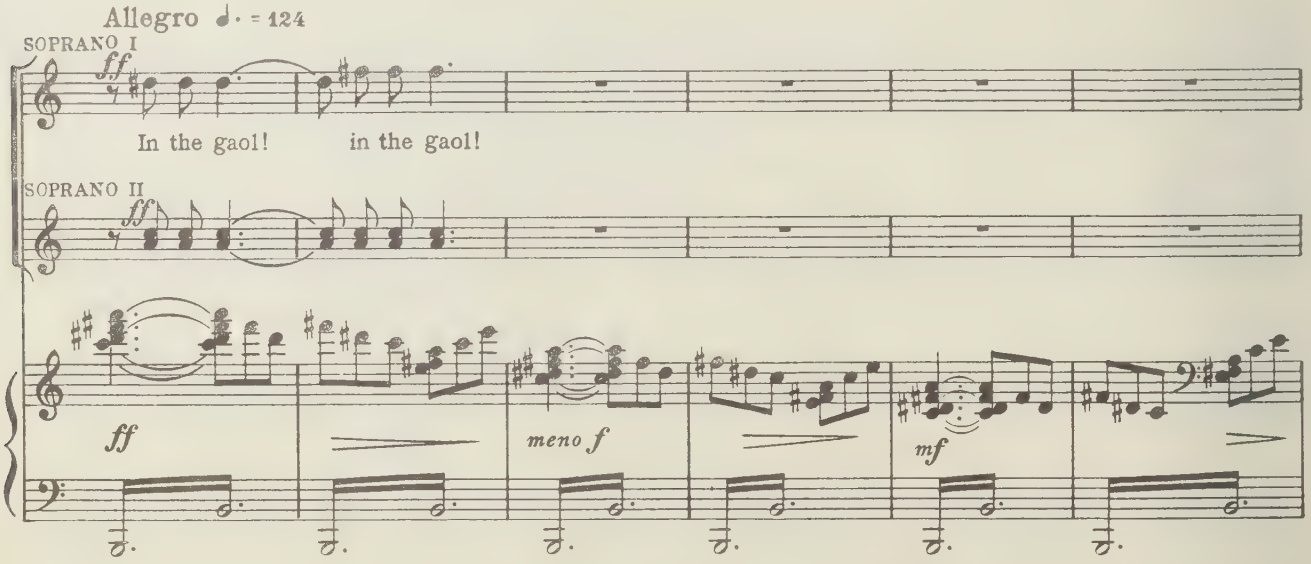
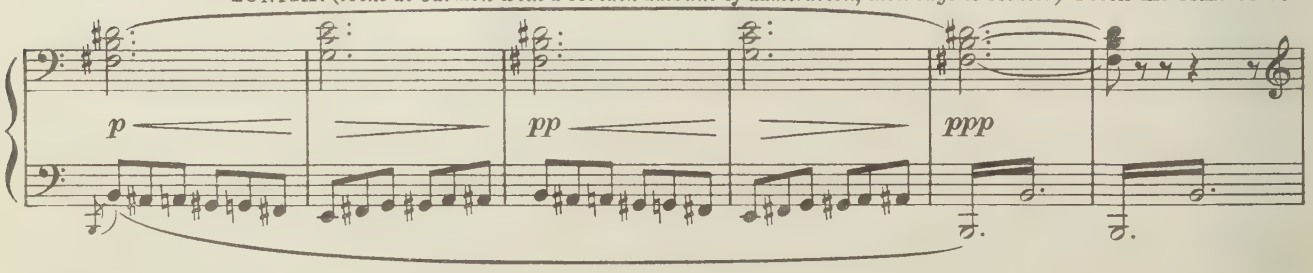
ZUNIGA (*to Don Jose*) What has happened?
DON JOSE: As far as I could make out, there had been a quarrel, and a girl called Manuelita was stabbed by Carmen.
ZUNIGA (*to Carmen*) Well what have you to say?


Allegretto molto moderato ♩. = 76
CARMEN (*defiantly*)
p
Tra la la la la la la la, You may cut, you may burn me, no word will I
pp
say, Tra la la la la la la la I brave all, fire and steel, e-ven heav'n I de - fy!
ppp
ZUNIGA:
I asked for an answer, not a song!
CARMEN:
(*staring rudely at him*)
meno p
Tra la la la la la la la, But my secret's my own, and my own 'twill re-
main; Tra la la la la la la la, For I love some one else, and for him I would
L
ZUNIGA: That's a very pretty song
(*snaps*) You can finish it in gaol.
die!
pp
ppp

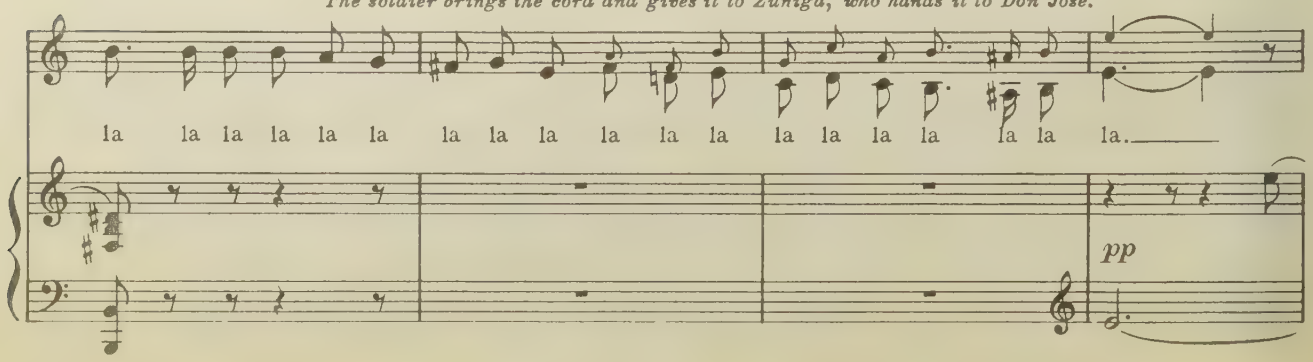
A woman in the crowd gives a harsh laugh. Carmen suddenly springs across the stage, and throws her to the ground. She is about to stamp on her when she is dragged off by two soldiers, who take her back in front of Zuniga. The other soldiers clear the crowd from the square.



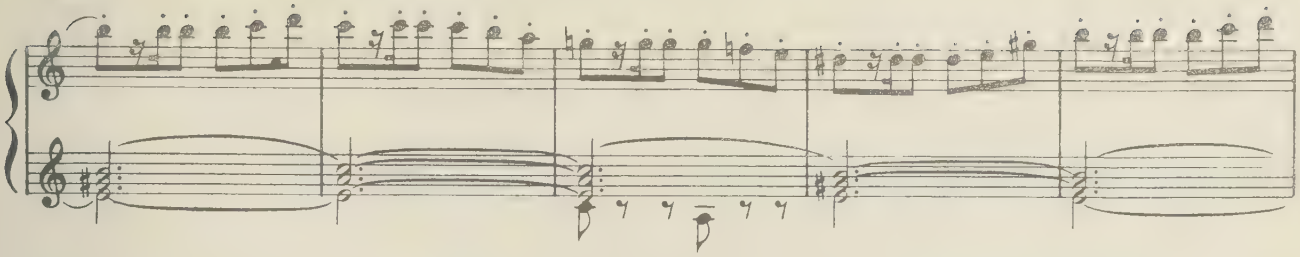
ZUNIGA: (*looks at Carmen with a certain amount of admiration, then says to soldier*) Fetch me some cord.



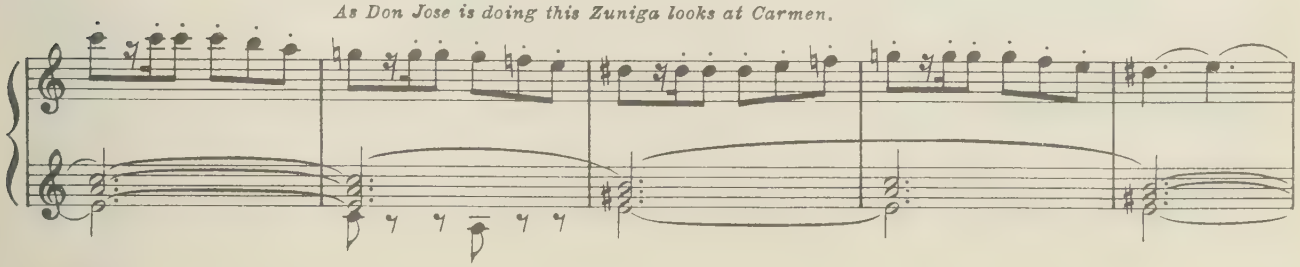
The soldier brings the cord and gives it to Zuniga, who hands it to Don Jose.



ZUNIGA: Here, tie her hands.

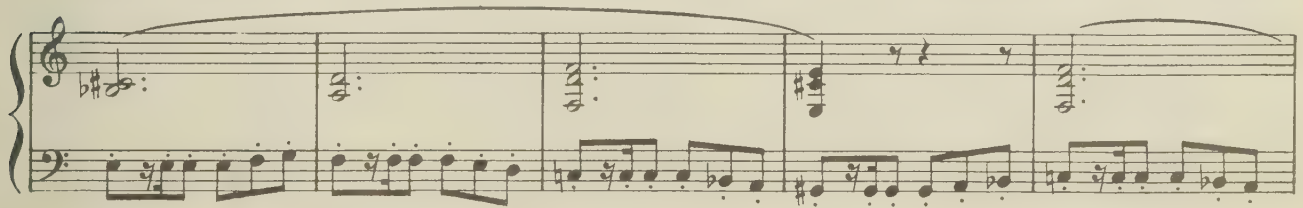


As Don Jose is doing this Zuniga looks at Carmen.



ZUNIGA: (*half to himself*) Pity, a great pity.
(*Then he pulls himself together.*) Well, I'll go and make out the order. Keep an eye on her, Corporal.

He goes off to the guard room, with the rest of the guard. Carmen and Don Jose are left alone.



CARMEN: Where will you take me ?

DON JOSE: To prison, I cannot help you.

CARMEN: Really ?

DON JOSE: No, I must obey orders.

CARMEN: Must you? And yet you will do as I ask – because you love me !

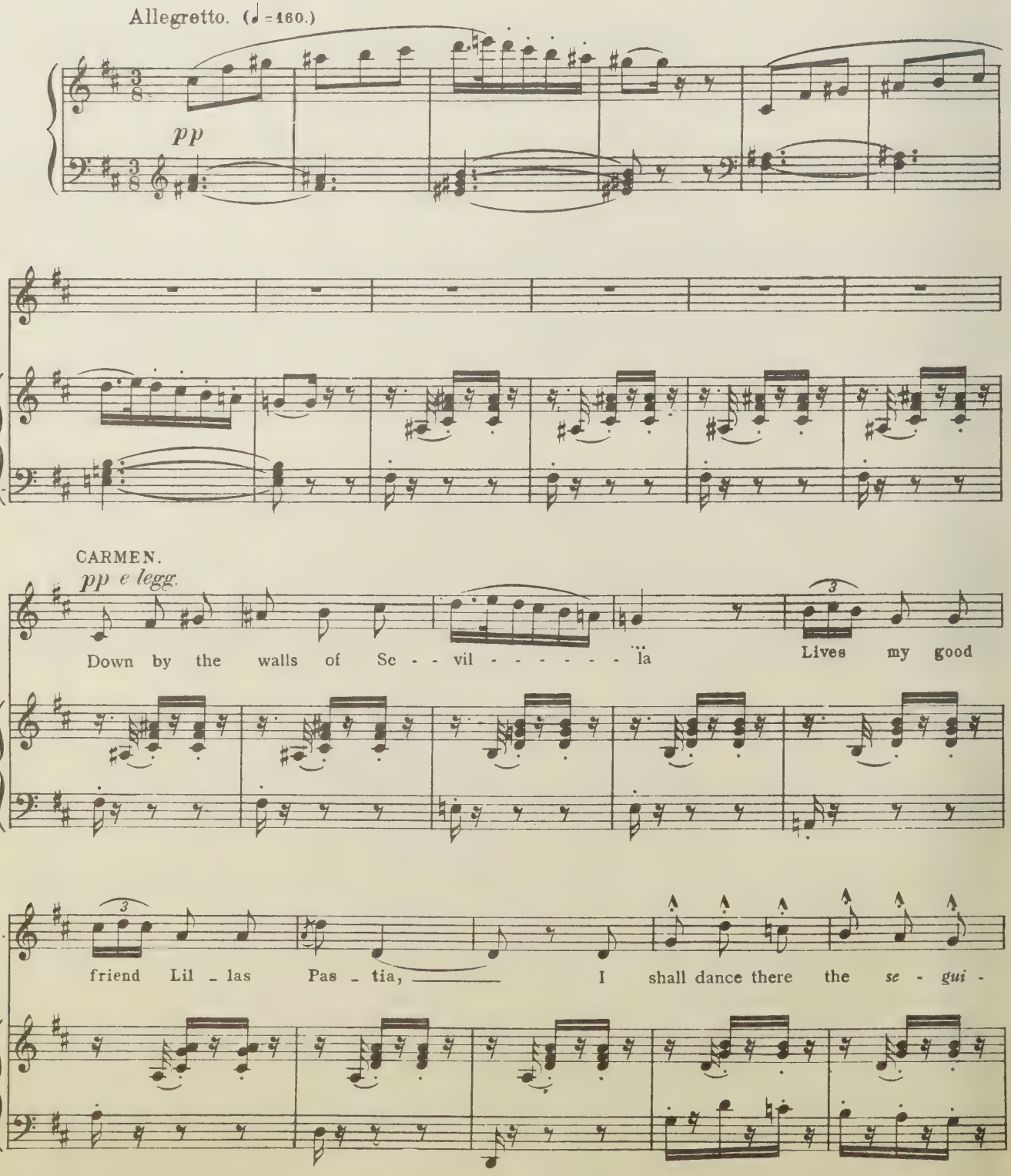
DON JOSE: I love you?

CARMEN: Yes, you love me ! That flower that I gave you. Oh! you may throw it away if you wish, but it's too late now. The charm has worked !

DON JOSE: Be quiet ! I forbid you to speak to me !

Segue No.8

Nº 8. SEGUIDILLA and DUET.


Allegretto. (♩=160.)
pp
CARMEN.
pp e legg.
Down by the walls of Se - - vil - - - - - - la
3
Lives my good
C.
3
friend Lil - las Pas - tia,
I shall dance there the se - gui -

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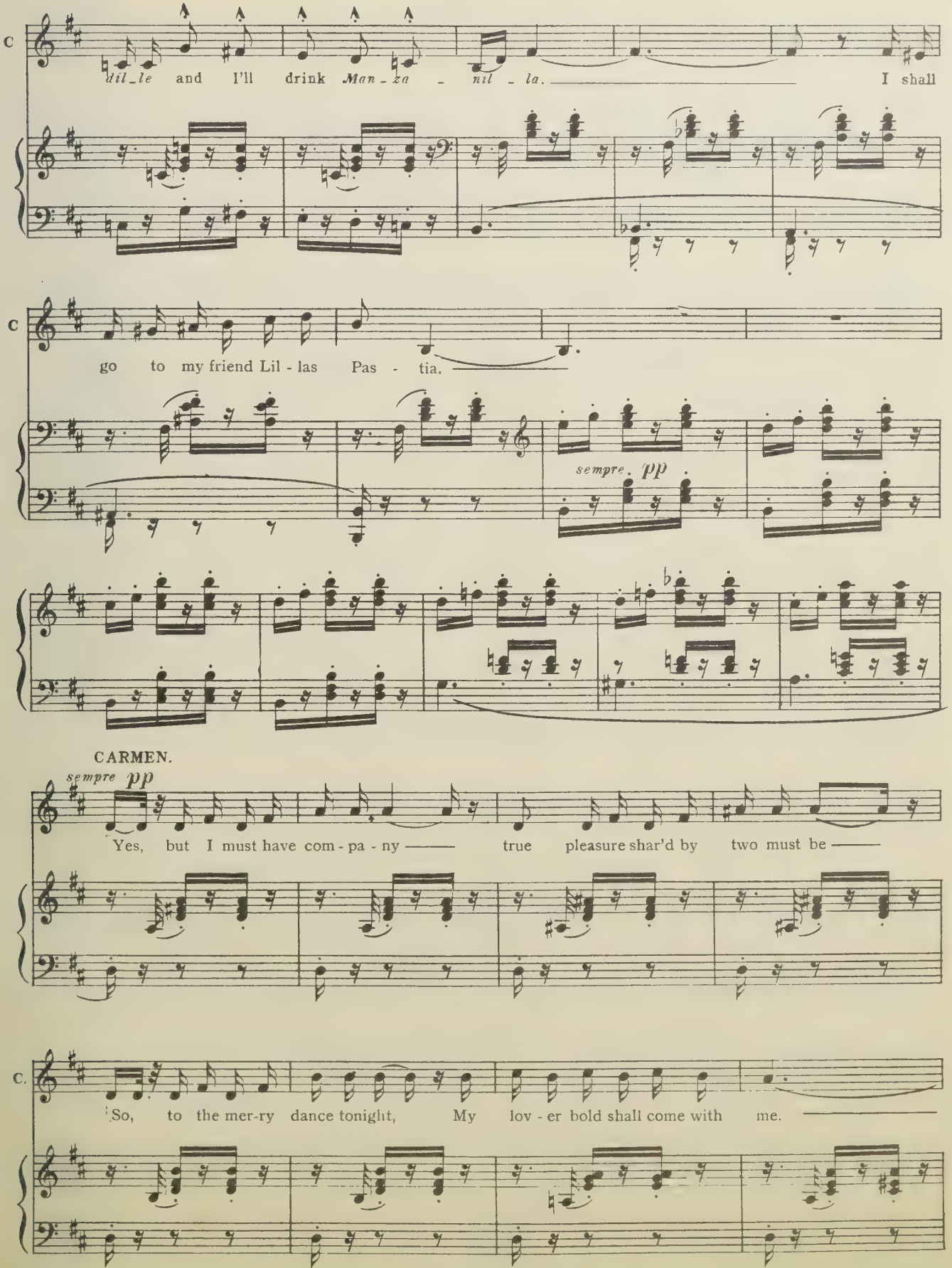
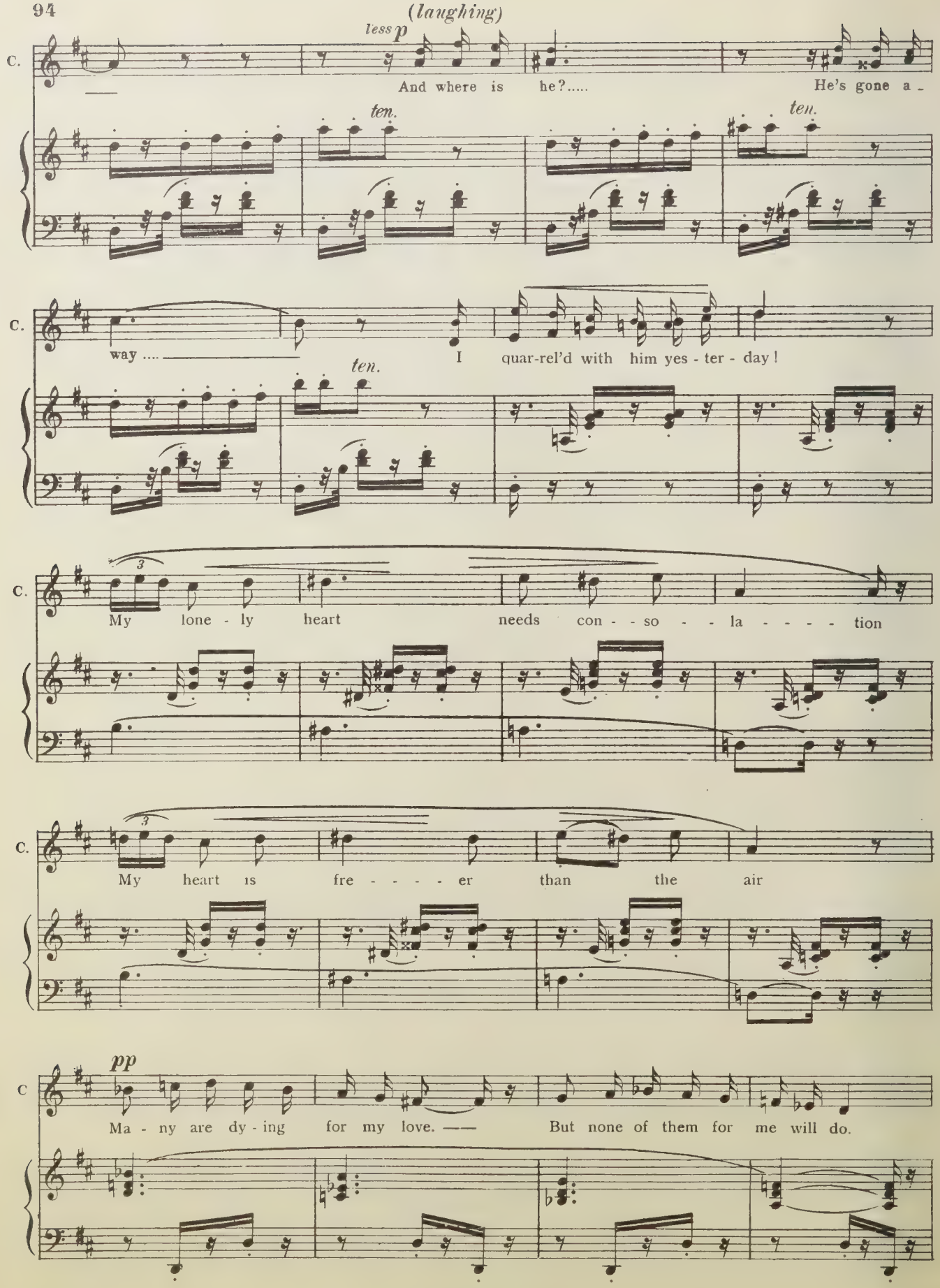

C
dil_le and I'll drink Man_za _ nil _ la. I shall
C
go to my friend Lil - las Pas - tia.
sempre pp
CARMEN.
sempre pp
Yes, but I must have com - pa - ny true pleasure shar'd by two must be
C.
So, to the mer-ry dance tonight, My lov - er bold shall come with me.


(laughing)
less p
C.
And where is he?..... He's gone a -
ten.
ten.
C.
way .... I quar-rel'd with him yes - ter - day!
ten.
C.
My lone - ly heart needs con - - so - - la - - - - tion
C.
My heart is fre - - - - er than the air
pp
C
Ma - ny are dy - ing for my love. —— But none of them for me will do.

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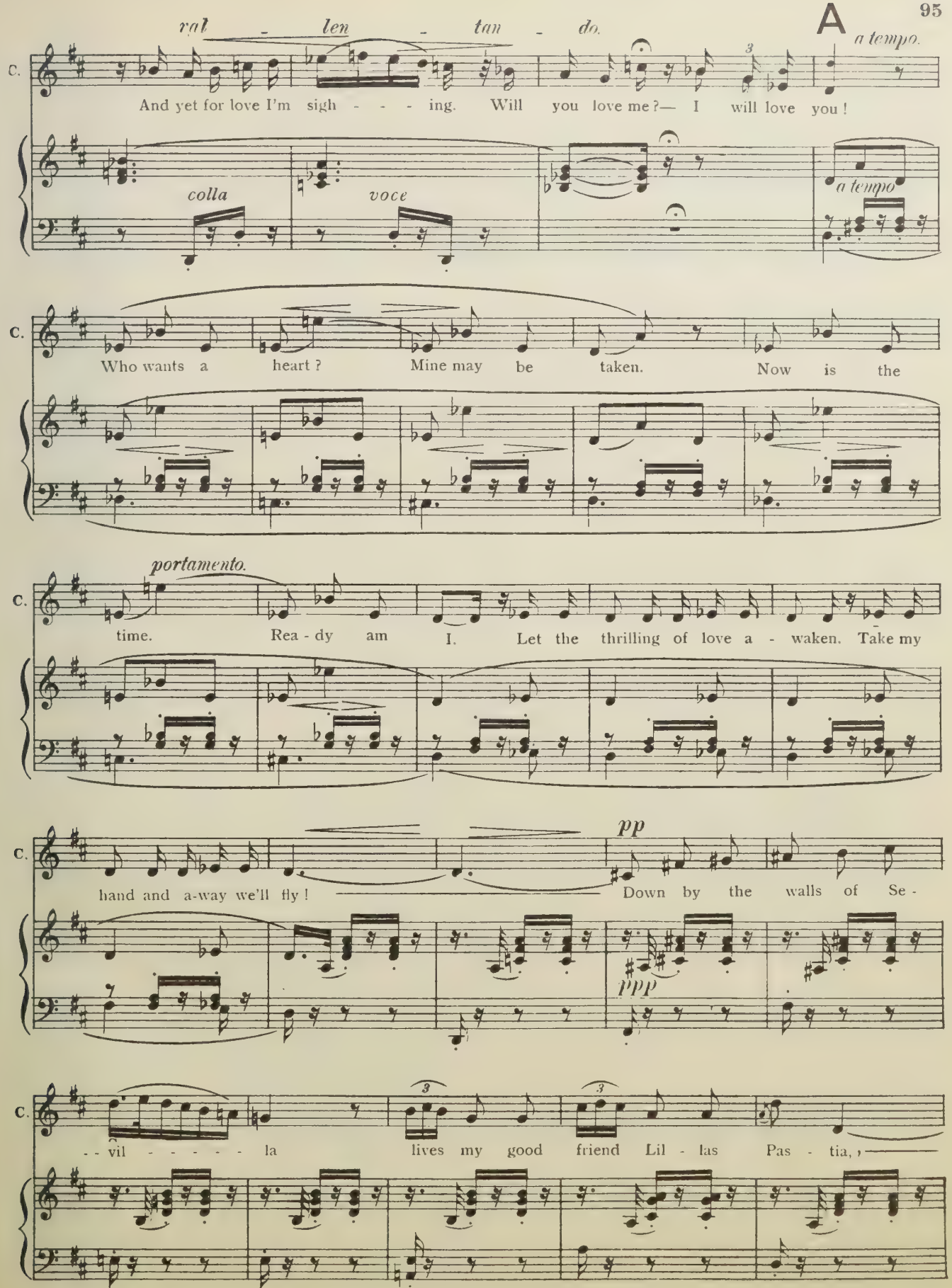
A
a tempo.
rall - len - tan - do.
C.
And yet for love I'm sigh - - - ing. Will you love me?— I will love you!
colla
voce
a tempo
C.
Who wants a heart? Mine may be taken. Now is the
portamento.
C.
time. Rea - dy am I. Let the thrilling of love a - waken. Take my
C.
hand and a-way we'll fly! Down by the walls of Se -
pp
ppp
C.
- - vil - - - - - la lives my good friend Lil - las Pas - tia,

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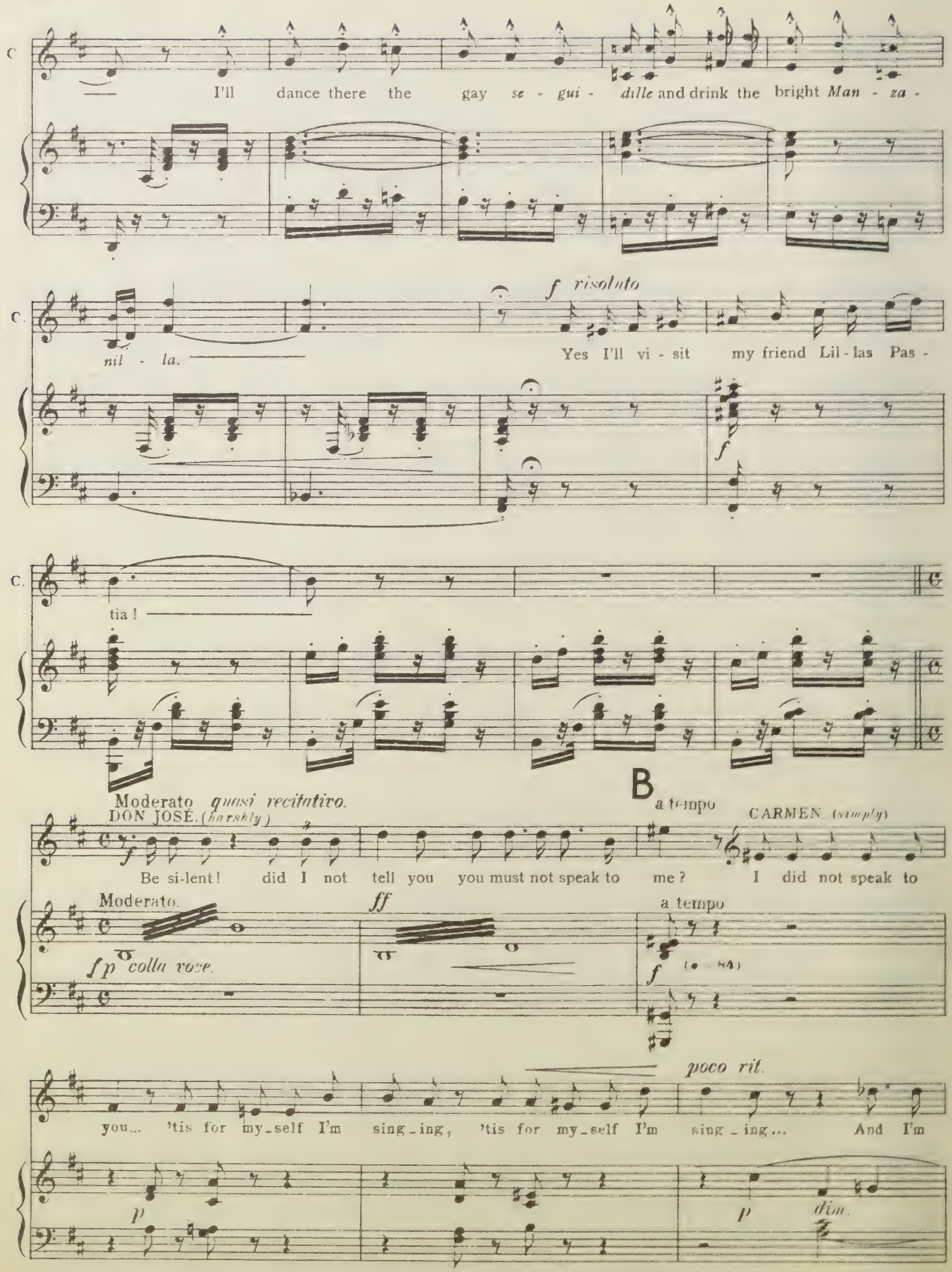
I'll dance there the gay se - gui - dille and drink the bright Man - za -
nil - la.
f risoluto
Yes I'll vi - sit my friend Lil - las Pas -
tia!
Moderato quasi recitativo.
DON JOSÉ. (harshly)
Be si-lent! did I not tell you you must not speak to me?
B
a tempo
CARMEN (simply)
I did not speak to
Moderato.
fp colla voce.
ff
a tempo
poco rit.
you... 'tis for my-self I'm sing-ing, 'tis for my-self I'm sing-ing... And I'm
p
p dim.

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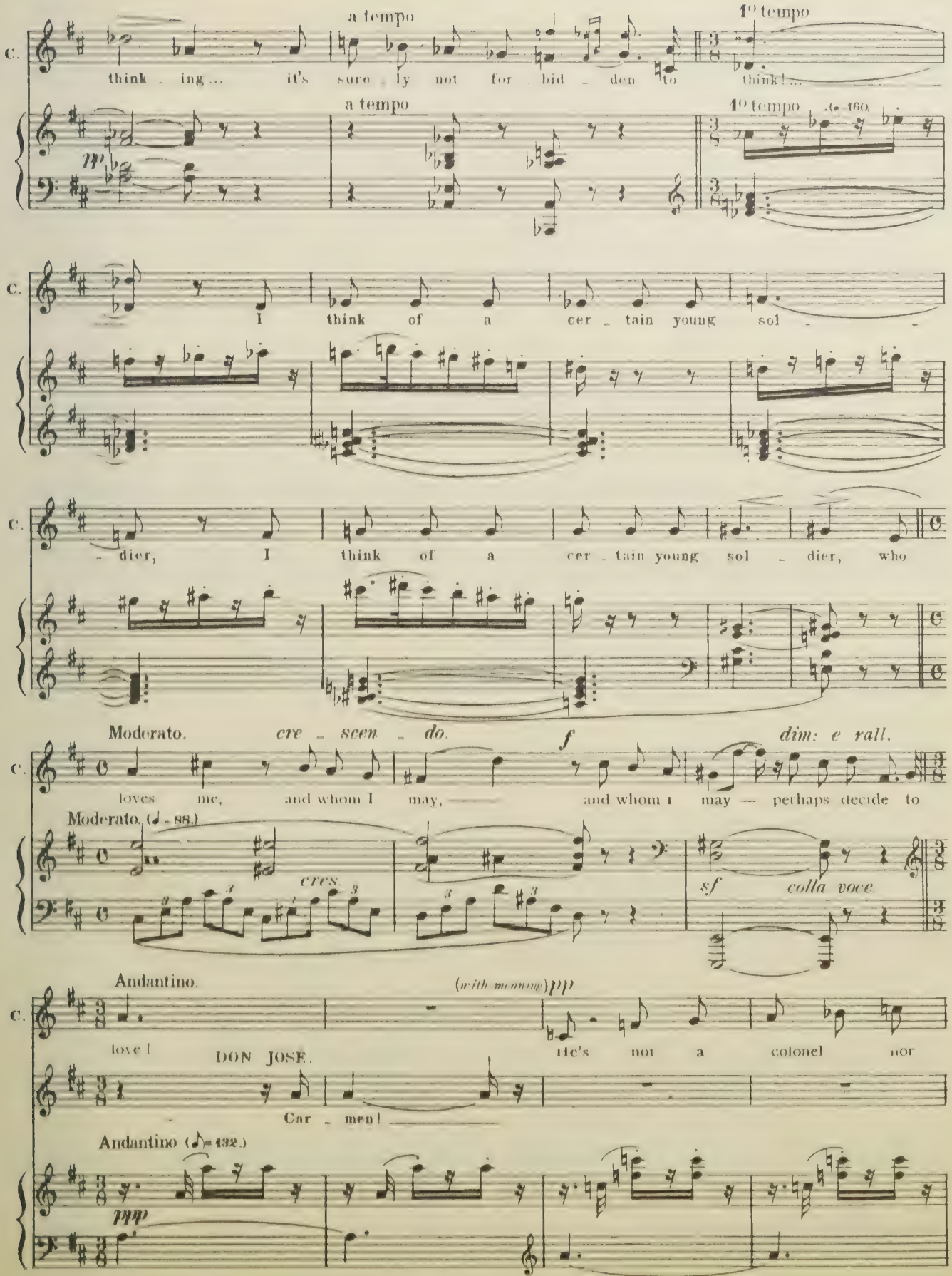
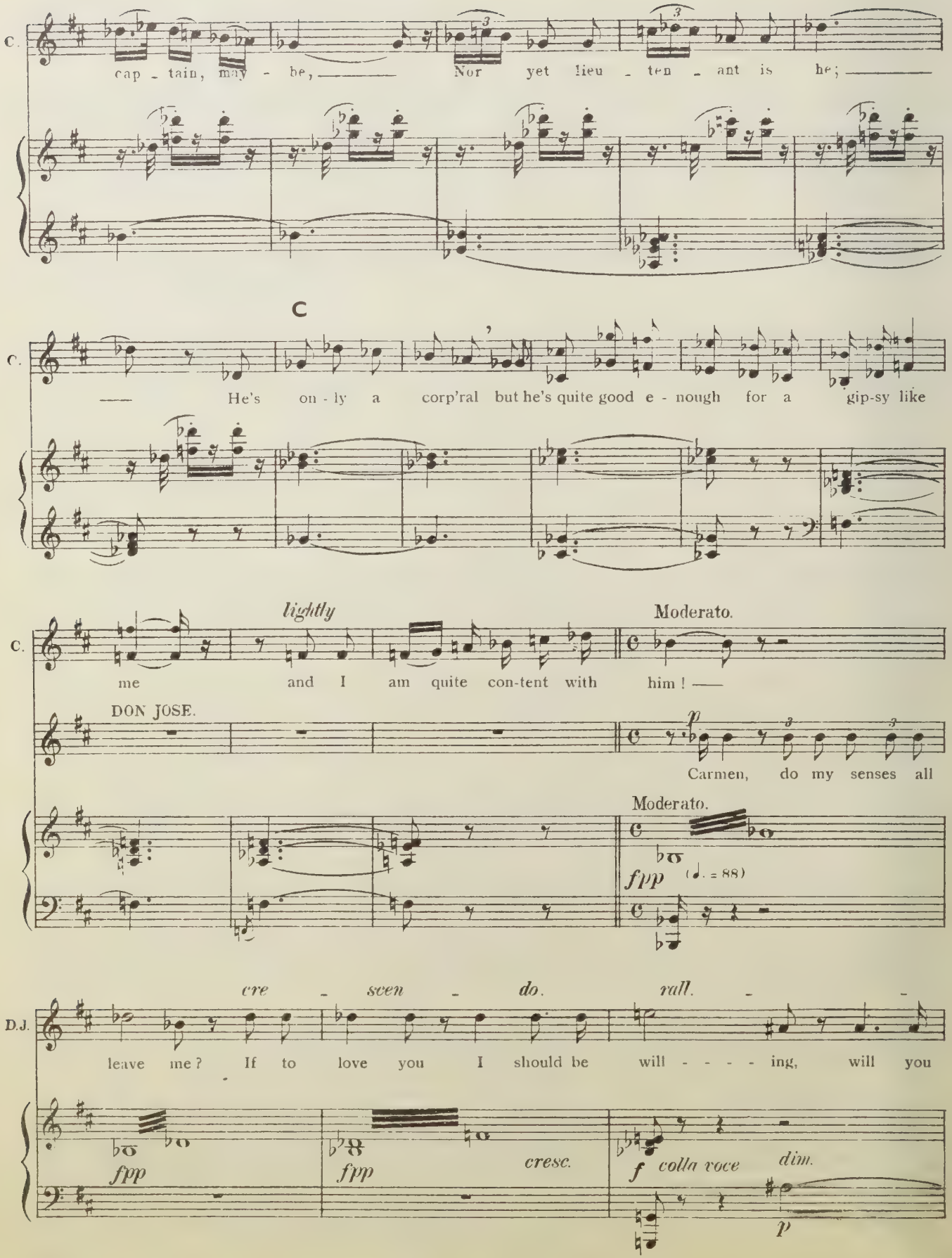

a tempo
1º tempo
think - ing... it's sure - ly not for - bid - den to think!...
a tempo
1º tempo (♩= 160)
I think of a cer - tain young sol - -
- dier, I think of a cer - tain young sol - dier, who
Moderato. cre - scen - do. f dim: e rall.
loves me, and whom I may, and whom I may — perhaps decide to
Moderato. (♩ = 88.)
cres.
sf colla voce.
Andantino.
(with meaning) ppp
love!
DON JOSE.
He's not a colonel nor
Car - men!
Andantino (♪= 132.)
ppp


C.
cap - tain, may - be, Nor yet lieu - ten - ant is he;
C
C.
He's on - ly a corp'ral but he's quite good e - nough for a gip-sy like
lightly
Moderato.
C.
me and I am quite con-tent with him!
DON JOSE.
Carmen, do my senses all
Moderato.
fpp (♩. = 88)
cre - scen - do. rall. -
D.J.
leave me? If to love you I should be will - - - - ing, will you
fpp
fpp
cresc.
f colla voce
dim.
p

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D

a tempo *cre - scen - do.*

D.J. pro - mise, — to love me ev - - - er? And if I love you, Carmen, Carmen will you be

cre - scen - do

1º tempo Allegretto. CARMEN. *(sotto voce.)* *(Don José unfastens the cord that binds her arms.)*

Yes! There we will

D.J. true? *sotto voce* At Lil - las Pas - tia's —

1º tempo Allegretto. (♩=160) *ten.* *ten.*

pp

C. dance the *se - gui - dil - la* And we will

D.J. You'll keep your word? Car - men...

ten.

E *p*

C. drink *Man - za - nil - - - la,* ah!

D.J. You'll keep your word.

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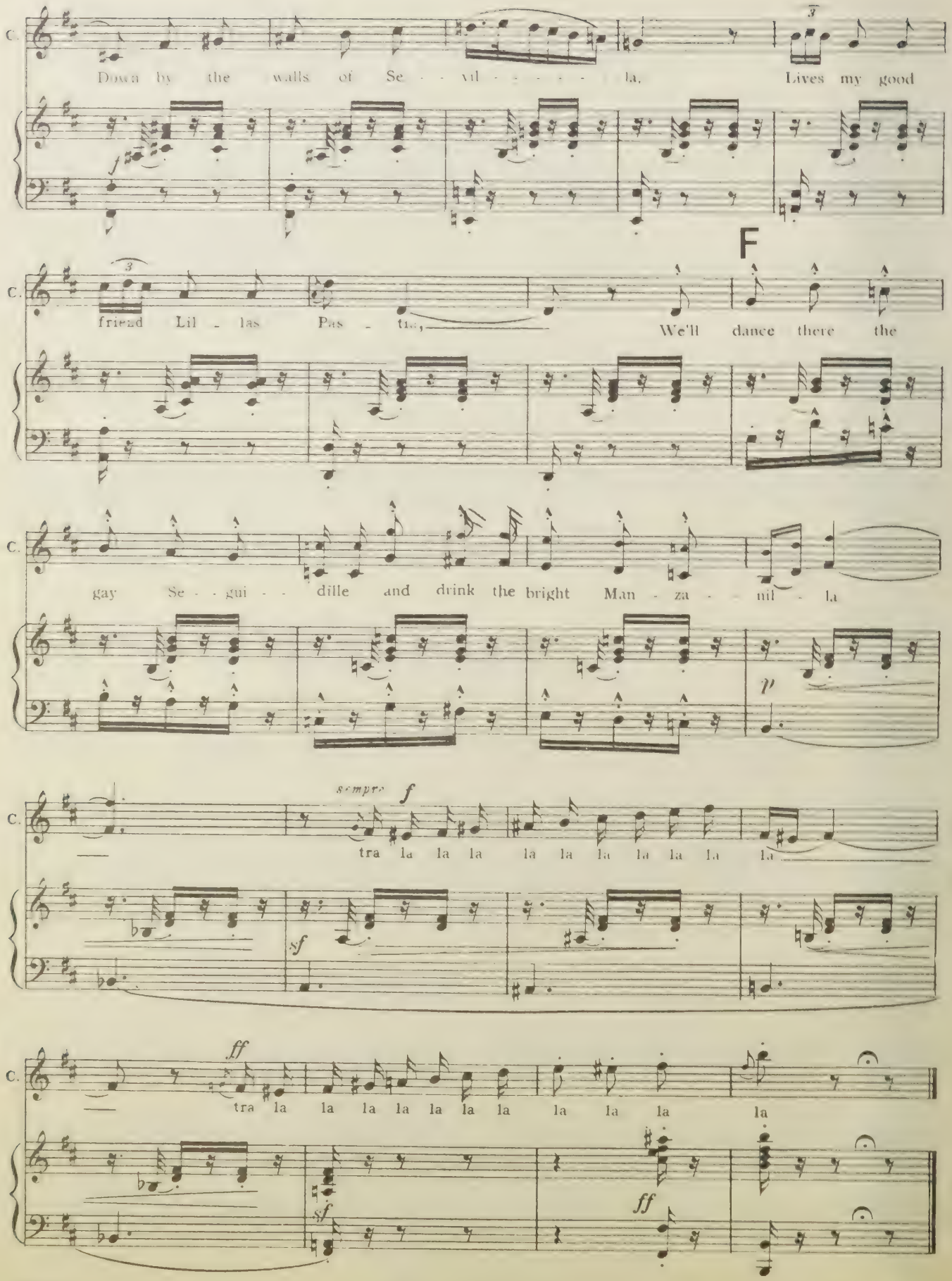
C.
Down by the walls of Se - - vil - - - - - la,
Lives my good
F
friend Lil - las Pas - tia,
We'll dance there the
gay Se - - gui - - dille and drink the bright Man - za - - nil - la
sempre f
tra la la la la la la la la la la
sf
ff
tra la la la la la la la la la la la
sf
ff

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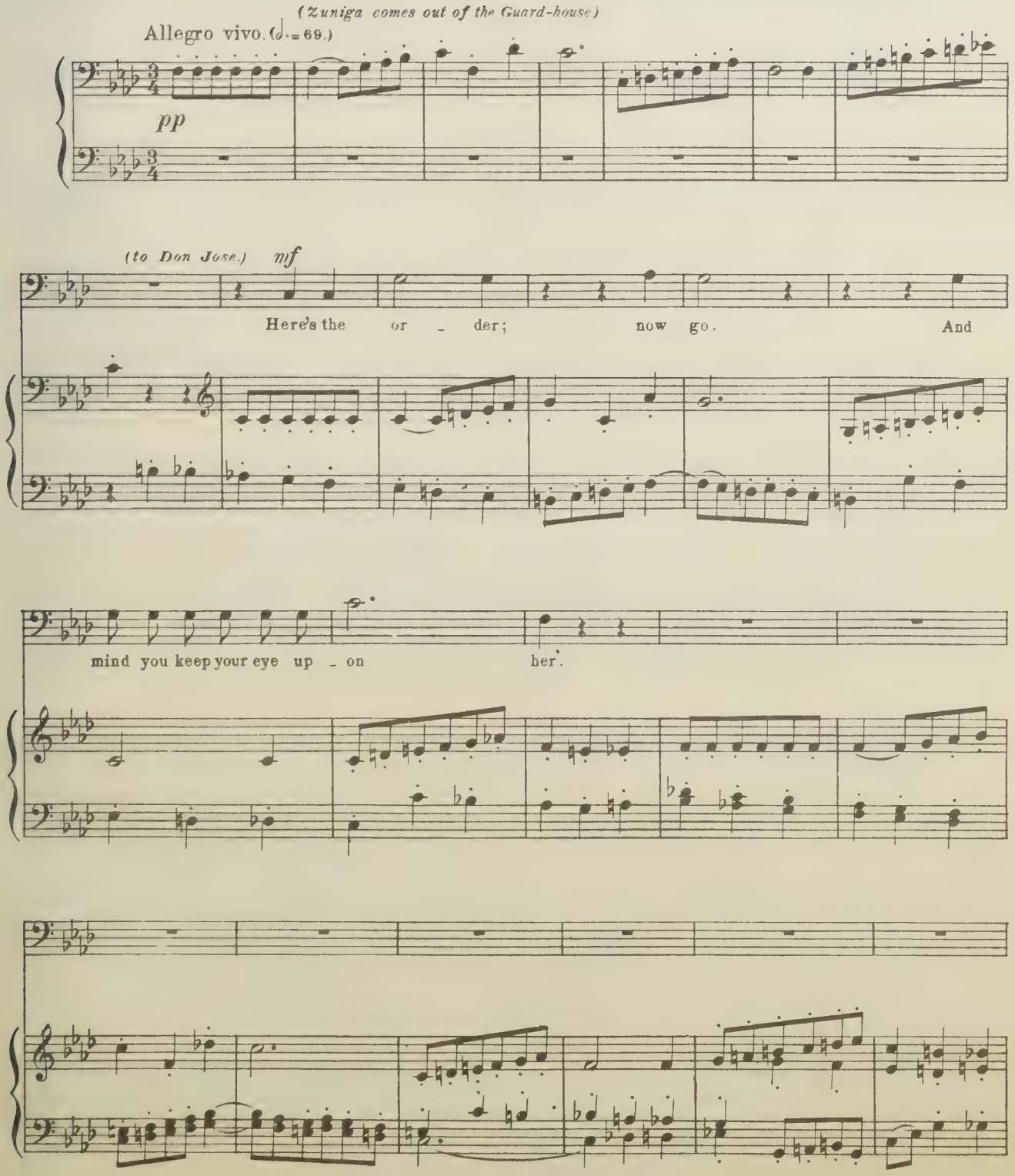
Nº 9. FINALE.


(Zuniga comes out of the Guard-house)
Allegro vivo. (♩.=69.)
pp
(to Don Jose.)
mf
Here's the or - der; now go. And
mind you keep your eye up - on her.

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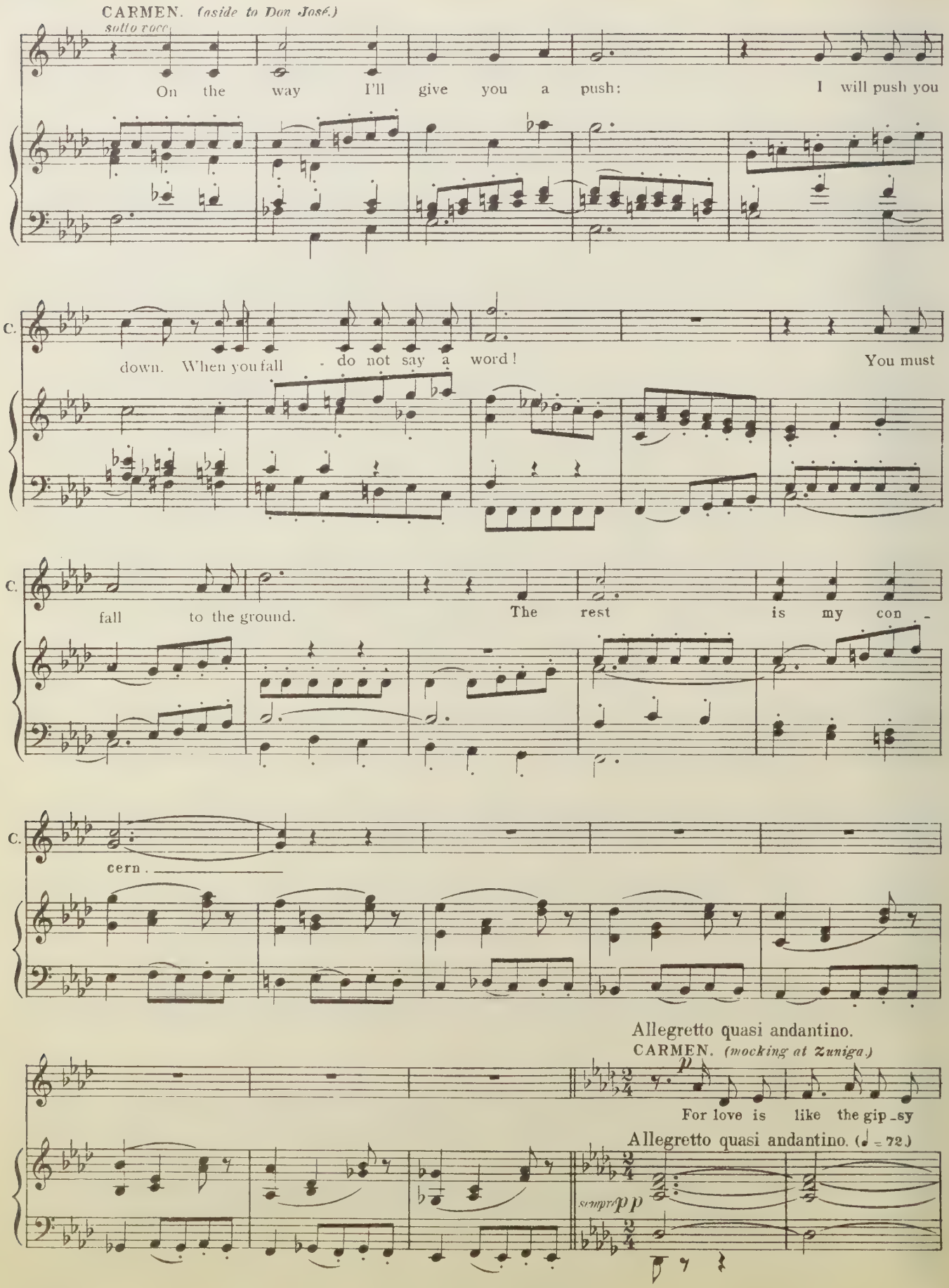
CARMEN. (aside to Don José.)
sotto voce
On the way I'll give you a push: I will push you
C.
down. When you fall - do not say a word! You must
C.
fall to the ground. The rest is my con -
C.
cern.
Allegretto quasi andantino.
CARMEN. (mocking at Zuniga.)
p
For love is like the gip - sy
Allegretto quasi andantino. (♩ = 72.)
sempre pp

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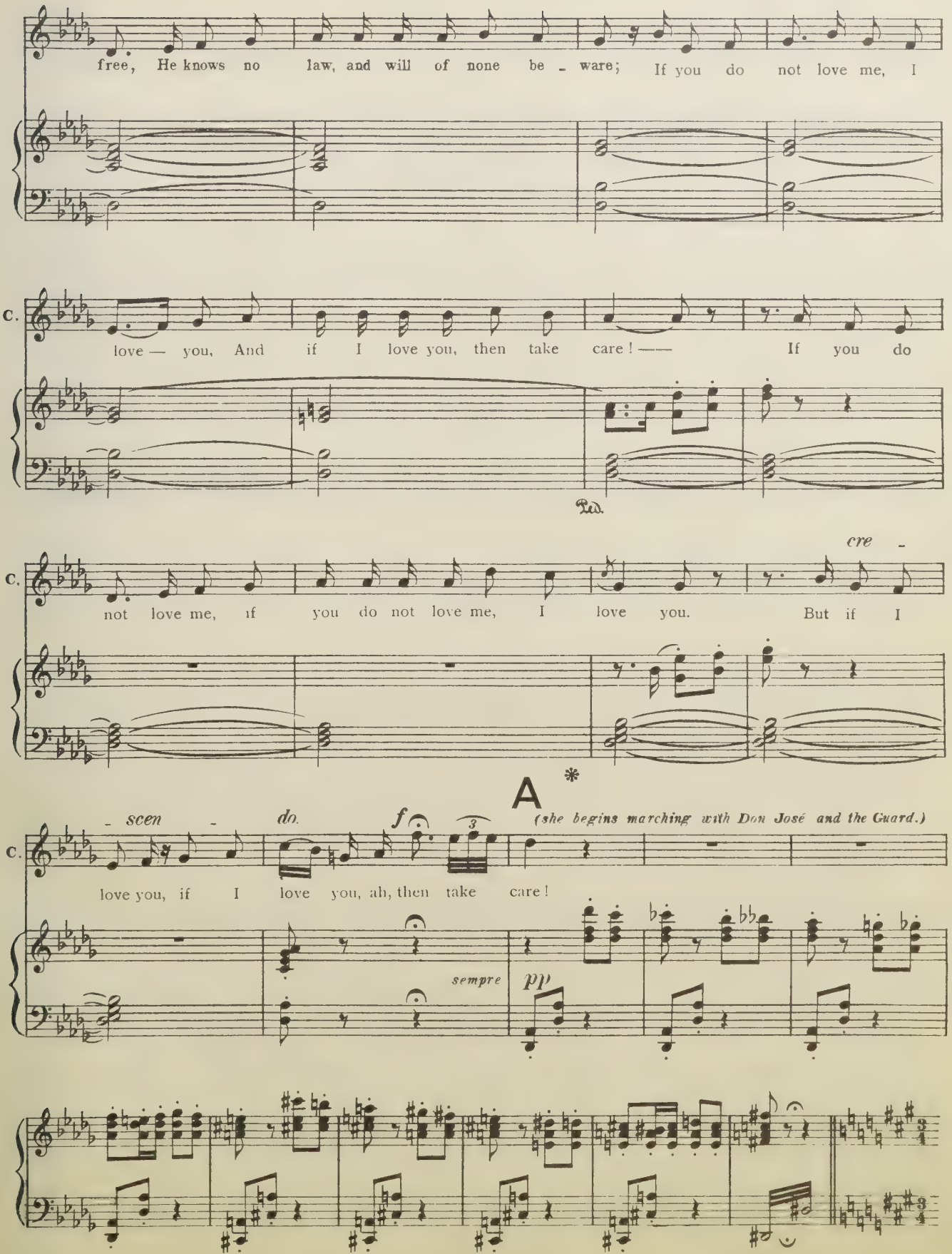

free, He knows no law, and will of none be - ware; If you do not love me, I
C.
love — you, And if I love you, then take care! —— If you do
Ped.
cre -
C.
not love me, if you do not love me, I love you. But if I
A
*
- scen - do. f
(she begins marching with Don José and the Guard.)
C.
love you, if I love you, ah, then take care!
sempre pp

(On arriving at the steps leading to the bridge, Carmen pushes Don José down and escapes over the bridge.)

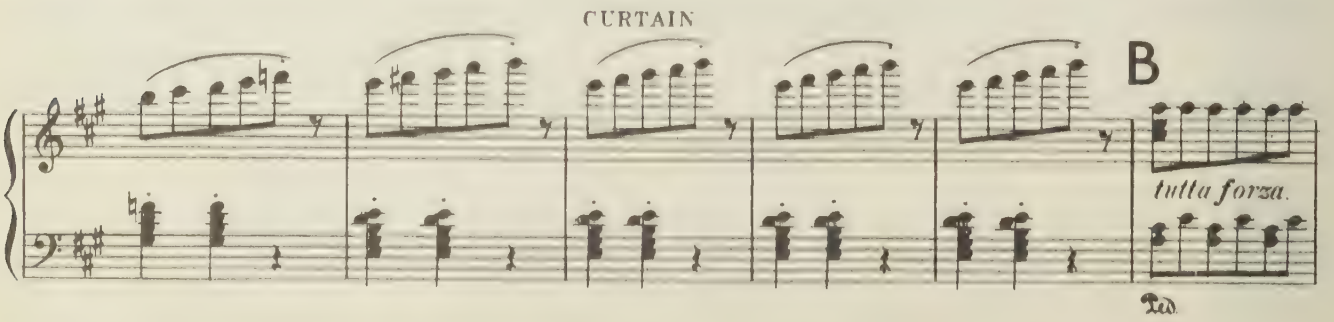
Allegro vivace (♩. 92.)

General laughter.

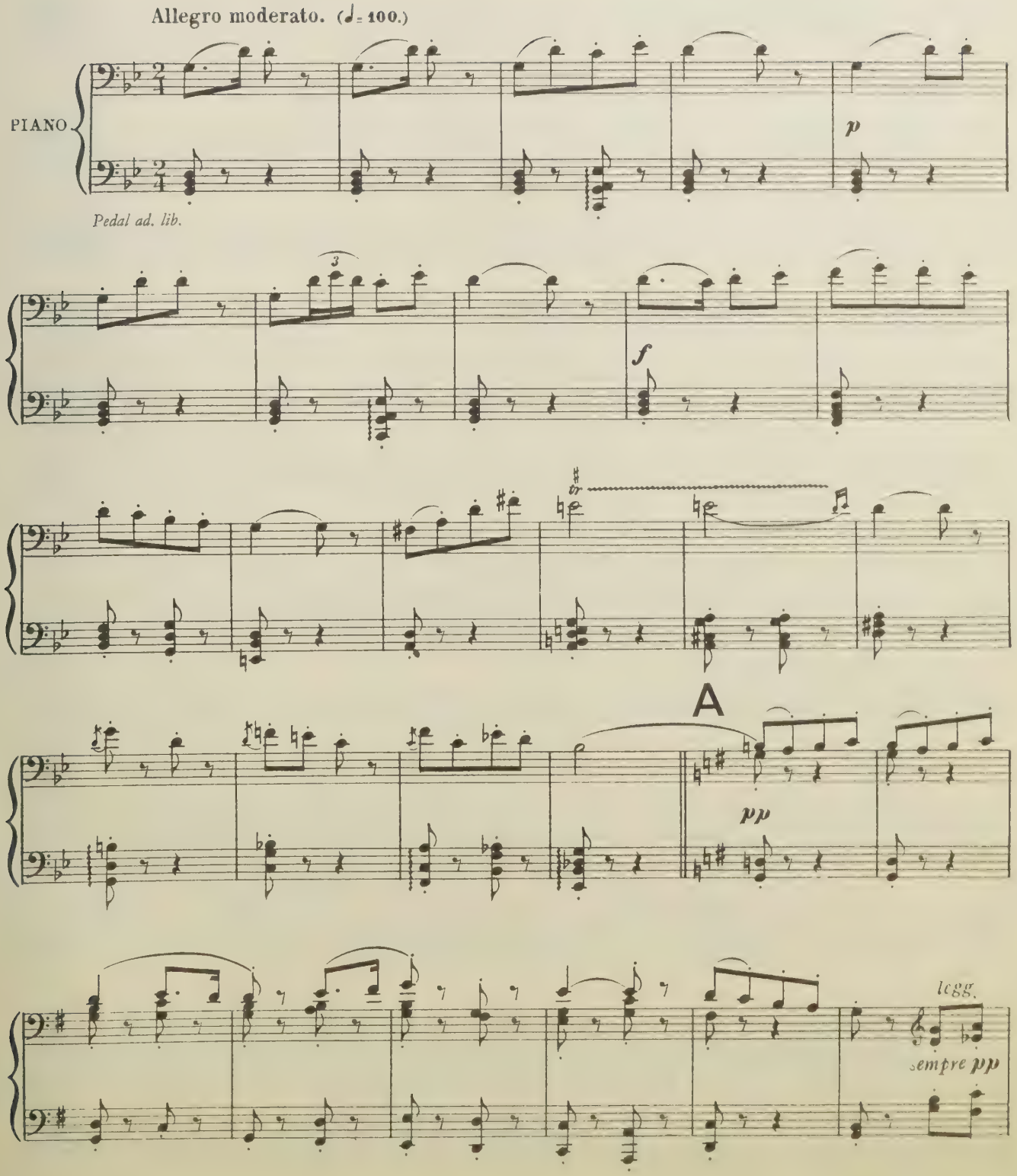
CURTAIN

B

tutta forza.



Nº 10. ENTR'ACTE.



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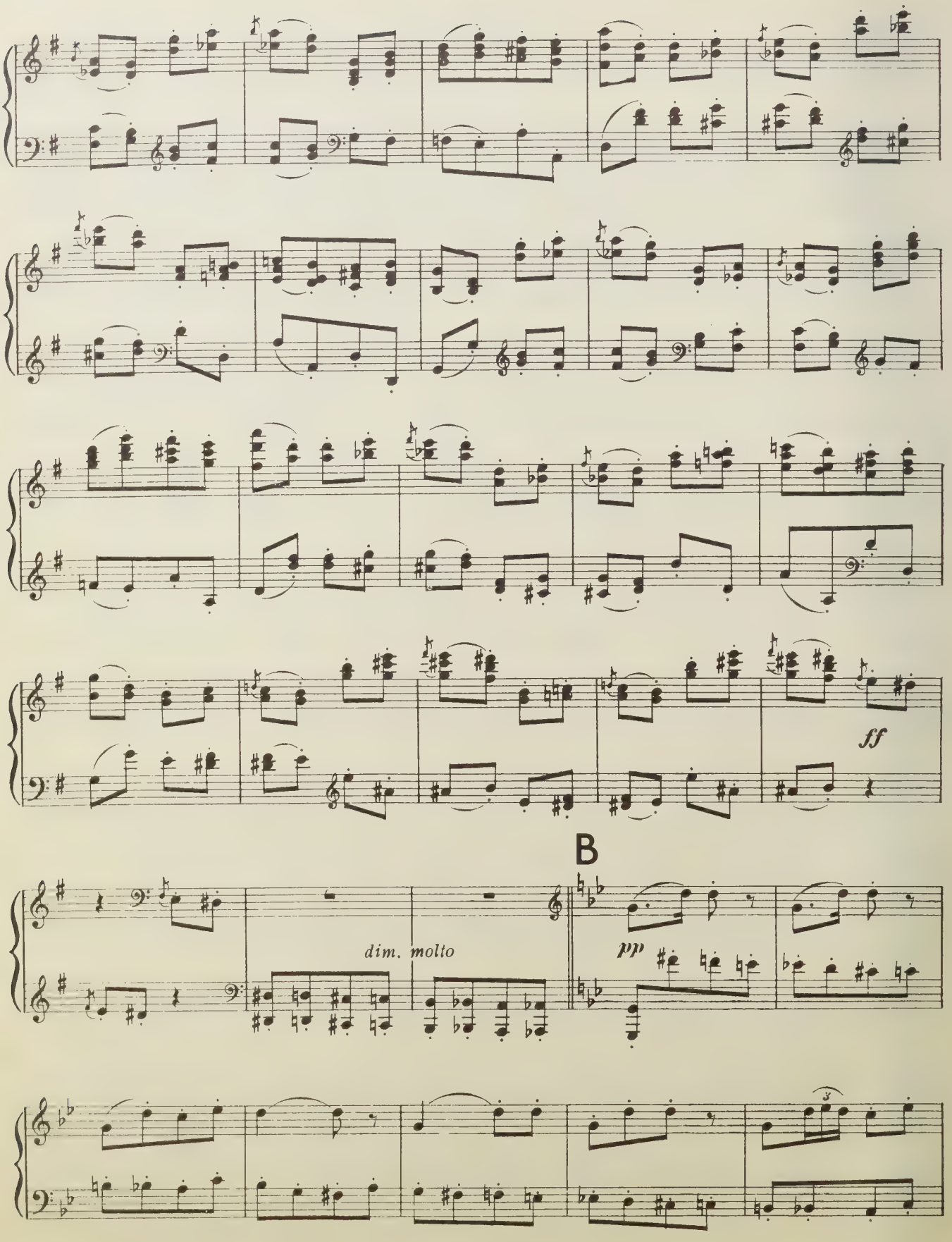

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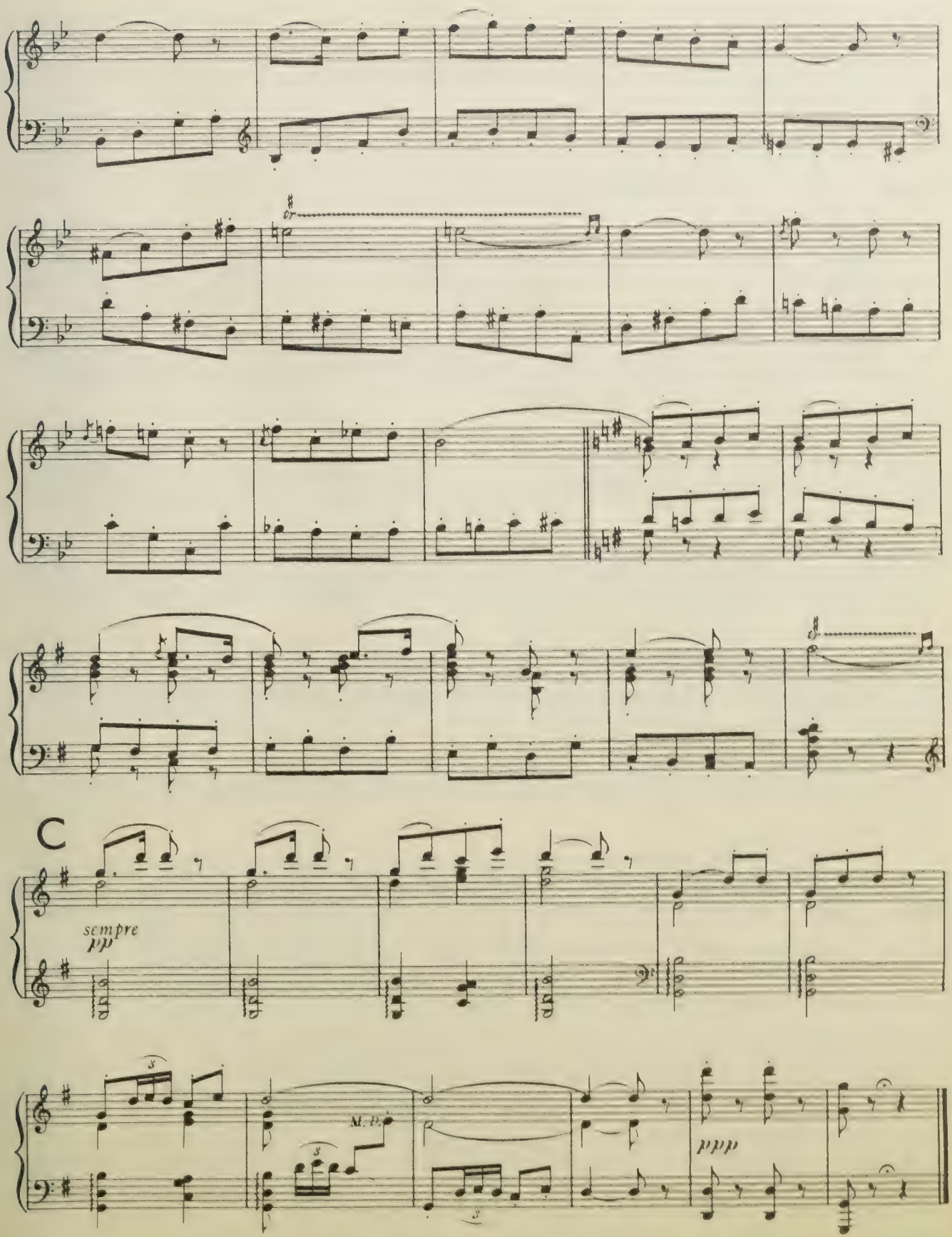
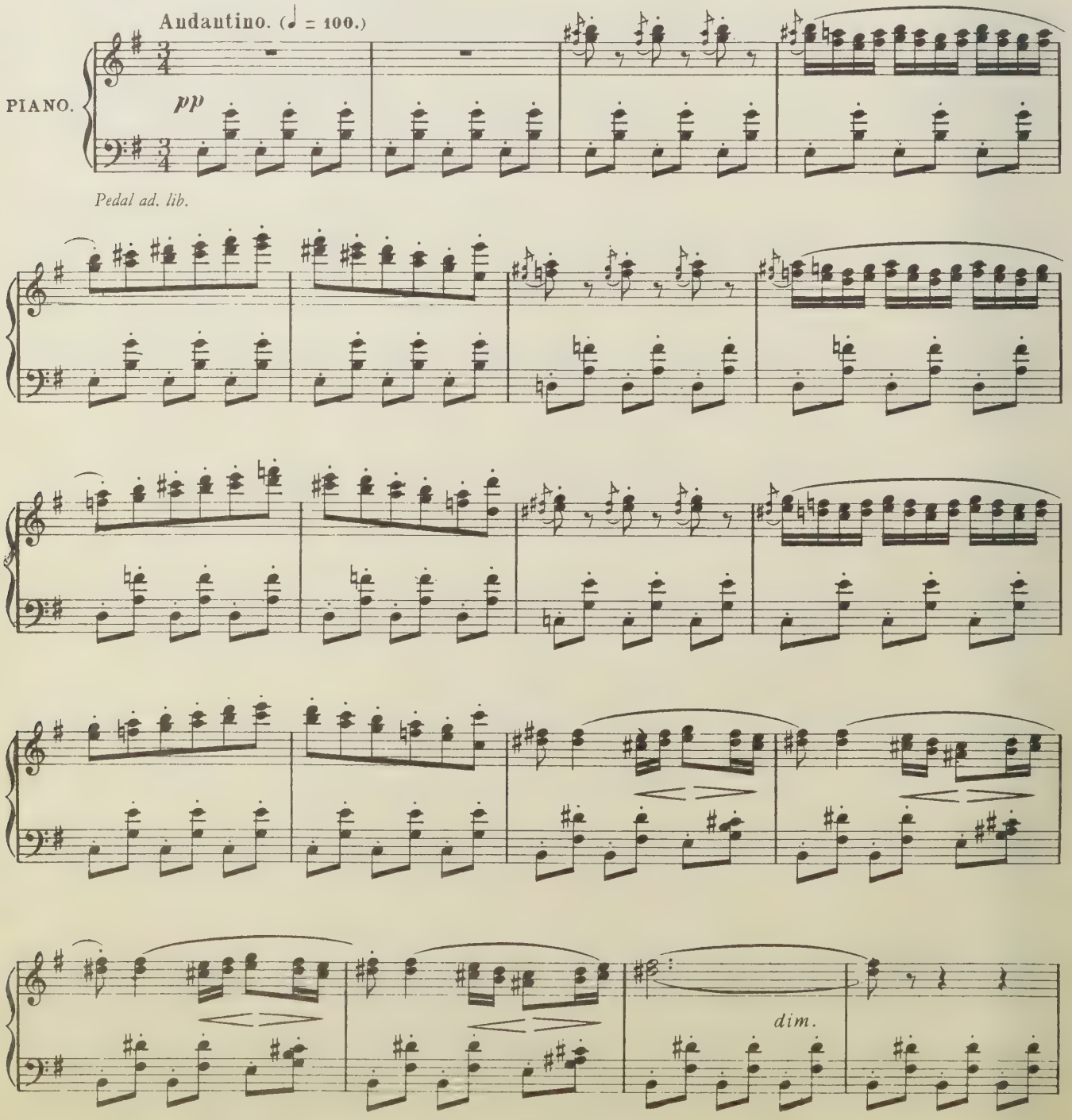

C
sempre
pp
M. P.
ppp

Act II.

Carmen and Zuniga are on balcony left of stage. The first two verses of the song are sung alternately by Frasquita and Mercedes. Carmen does not even join in the refrain. She begins going down the steps during the second refrain page 105 and sings third verse from the steps. At the end of the refrain she is lifted down on to the table by Morales and joins in the final dance standing on the table page 109, During this we have seen Lillas Pastia hovering anxiously. At the end of the dance he speaks.

(Bizet originally intended the following song to be sung by Carmen with Frasquita and Mercedes joining in the refrains only)

Nº 11. GIPSY AIR and DANCE.



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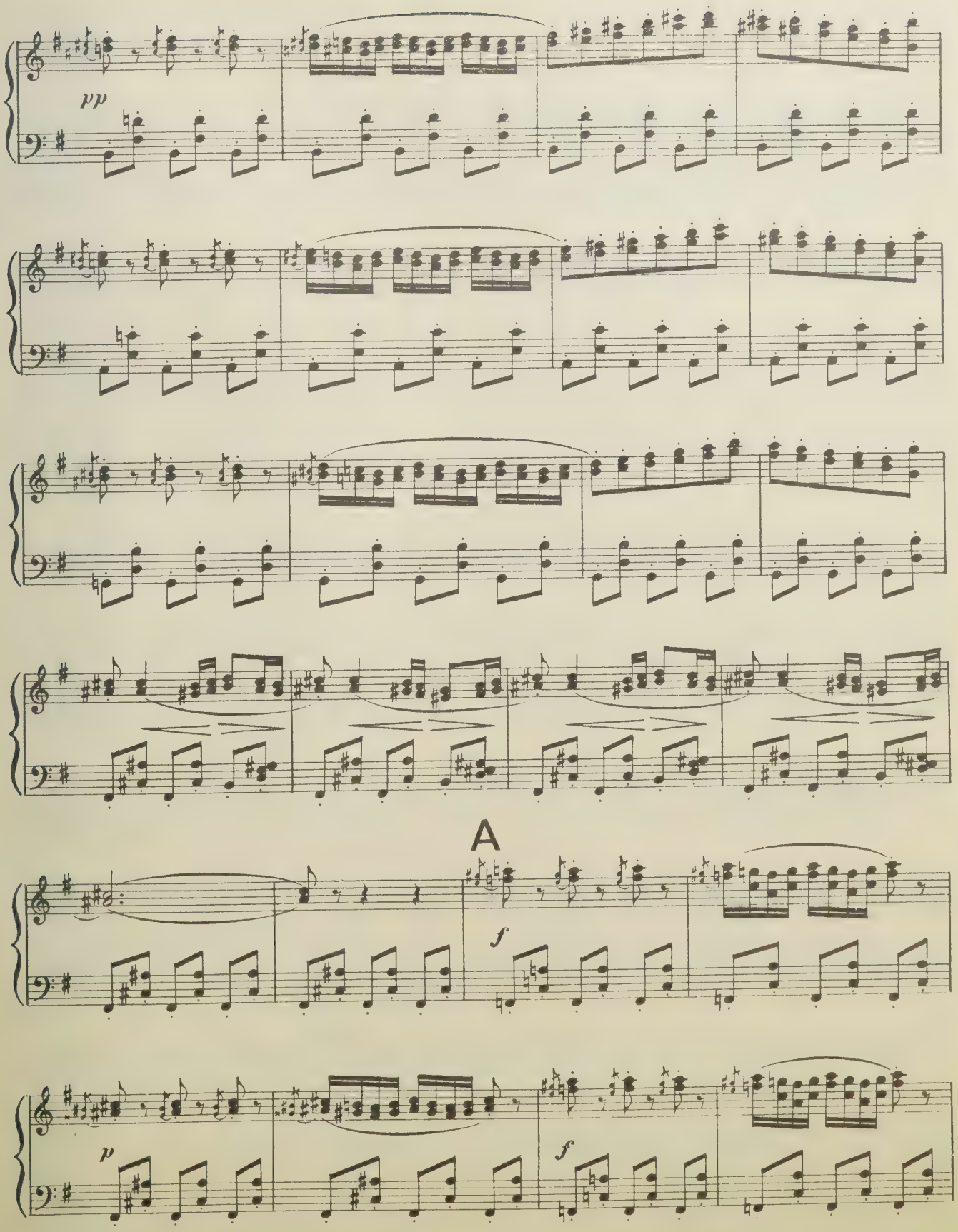
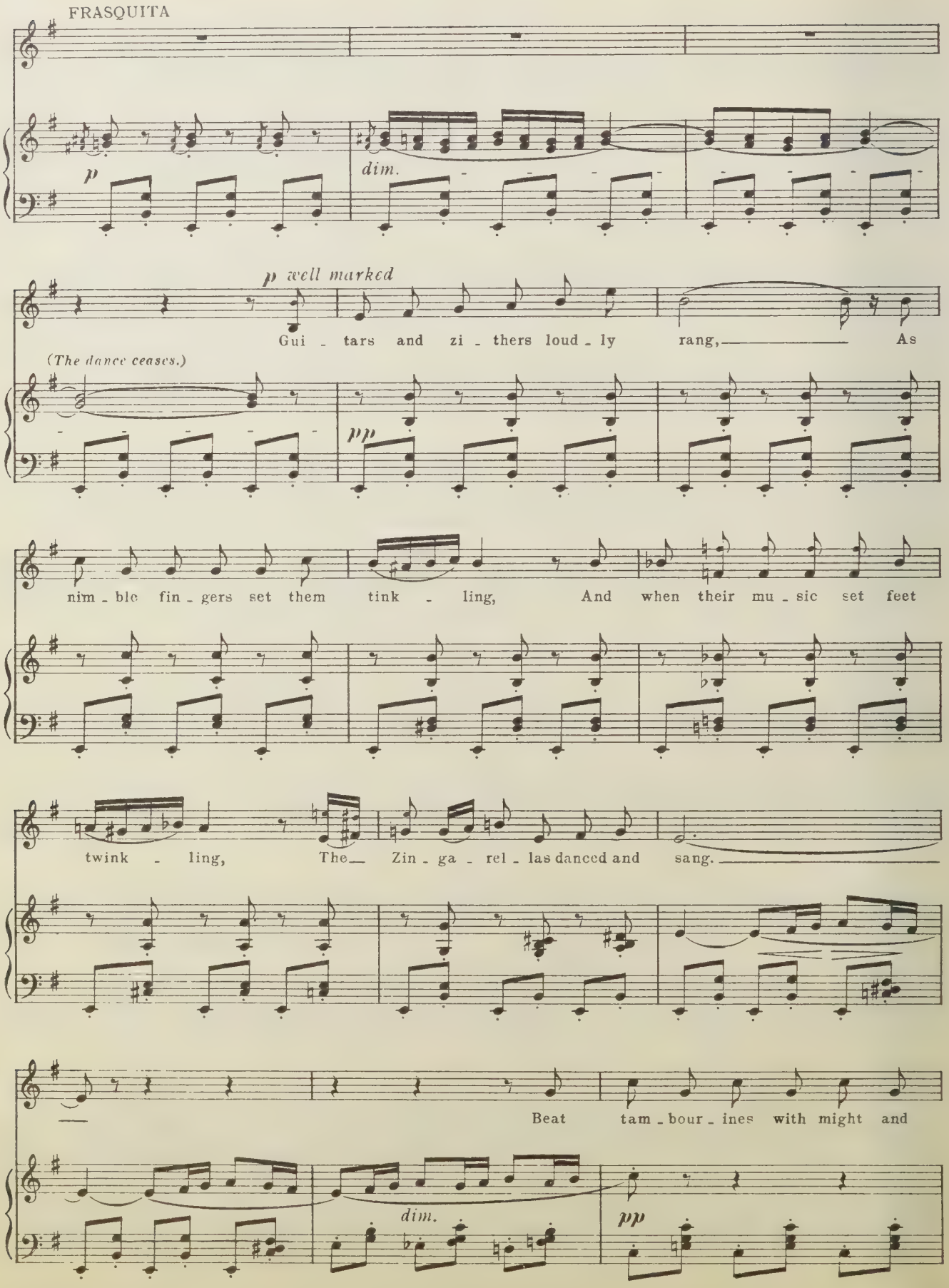


M. & Cº (1909) Ltd, 300.


FRASQUITA
p
dim.
p well marked
Gui - tars and zi - thers loud - ly rang, As
(The dance ceases.)
pp
nim - ble fin - gers set them tink - ling, And when their mu - sic set feet
twink - ling, The Zin - ga - rel - las danced and sang.
Beat tam - bour - ines with might and
dim.
pp

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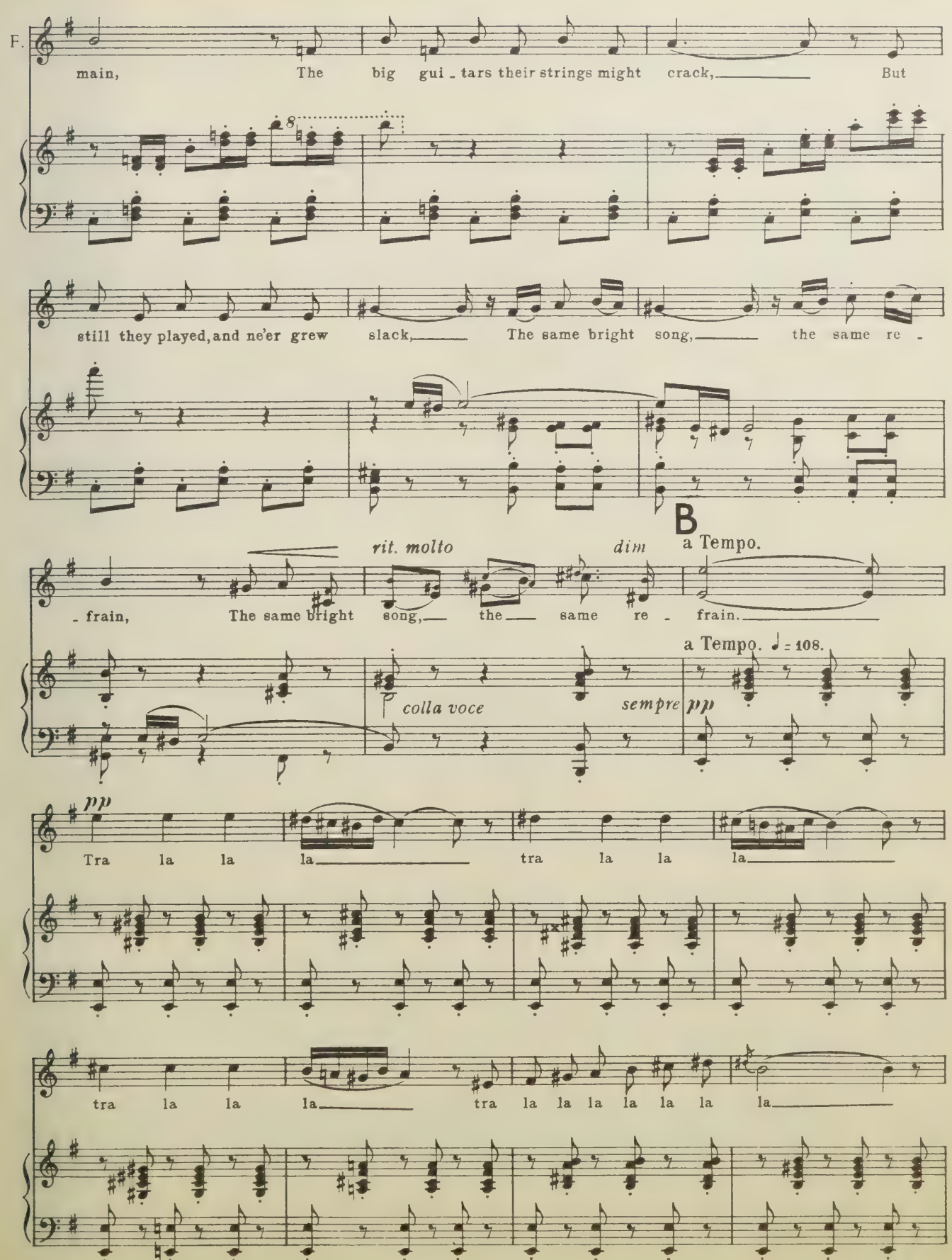
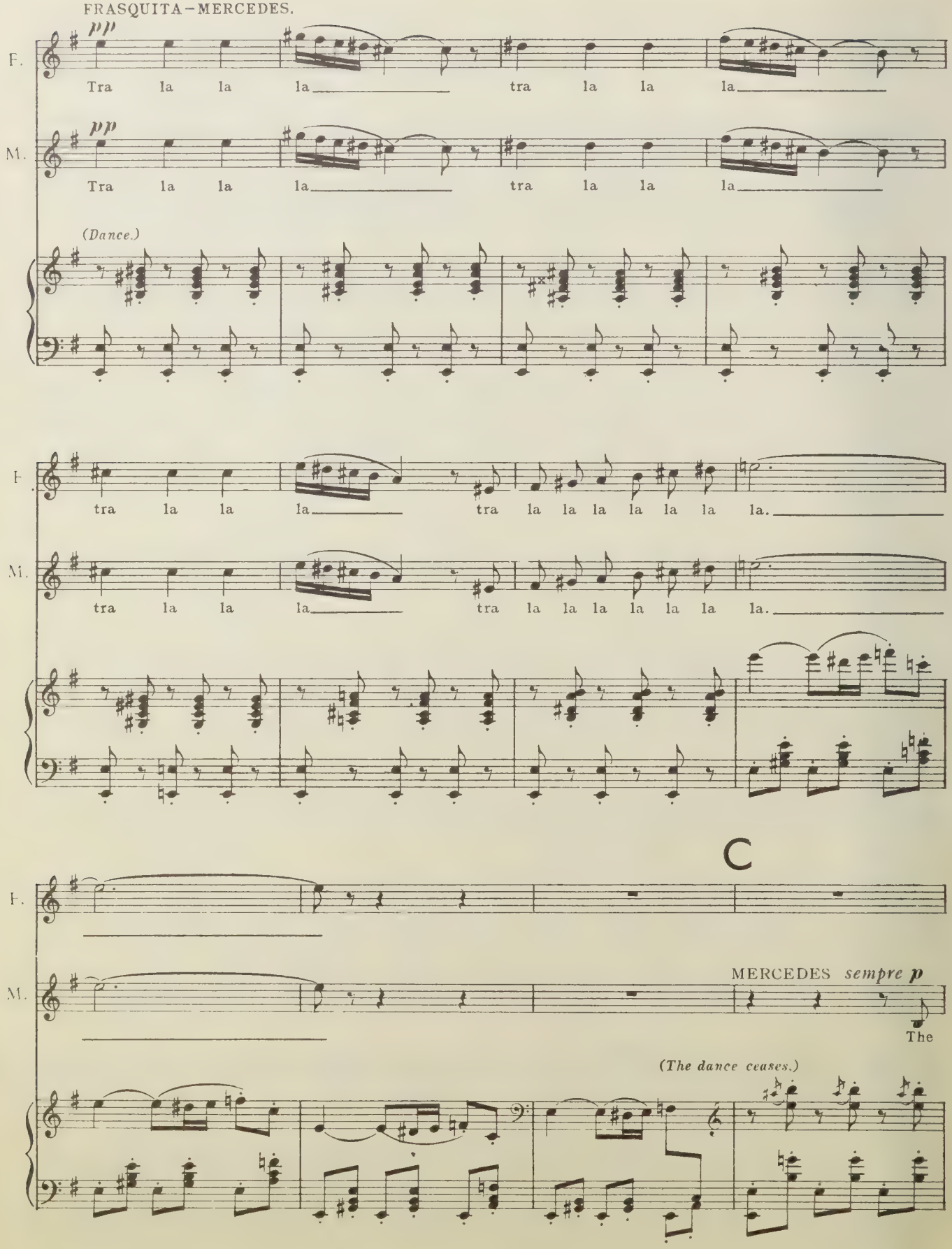
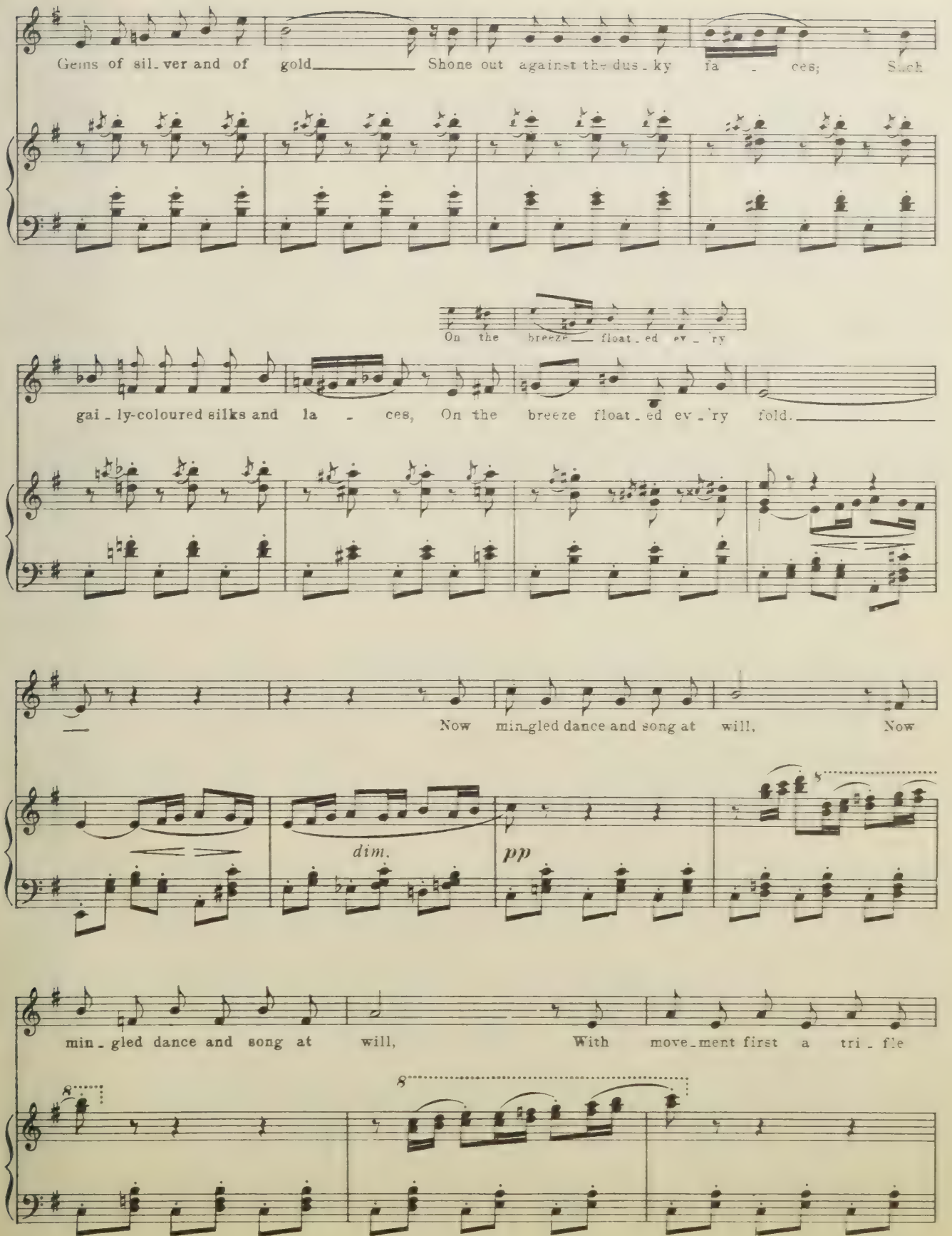
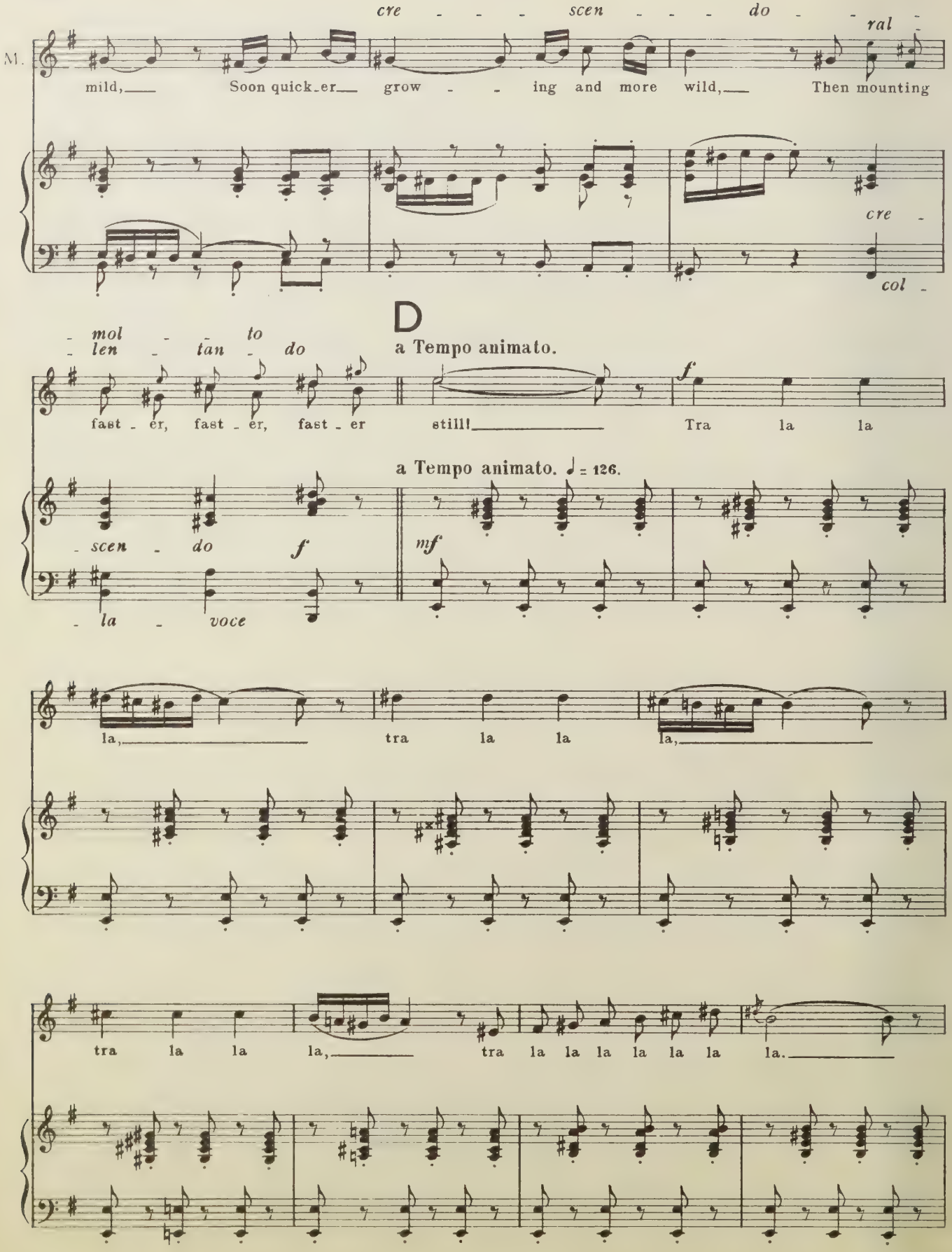
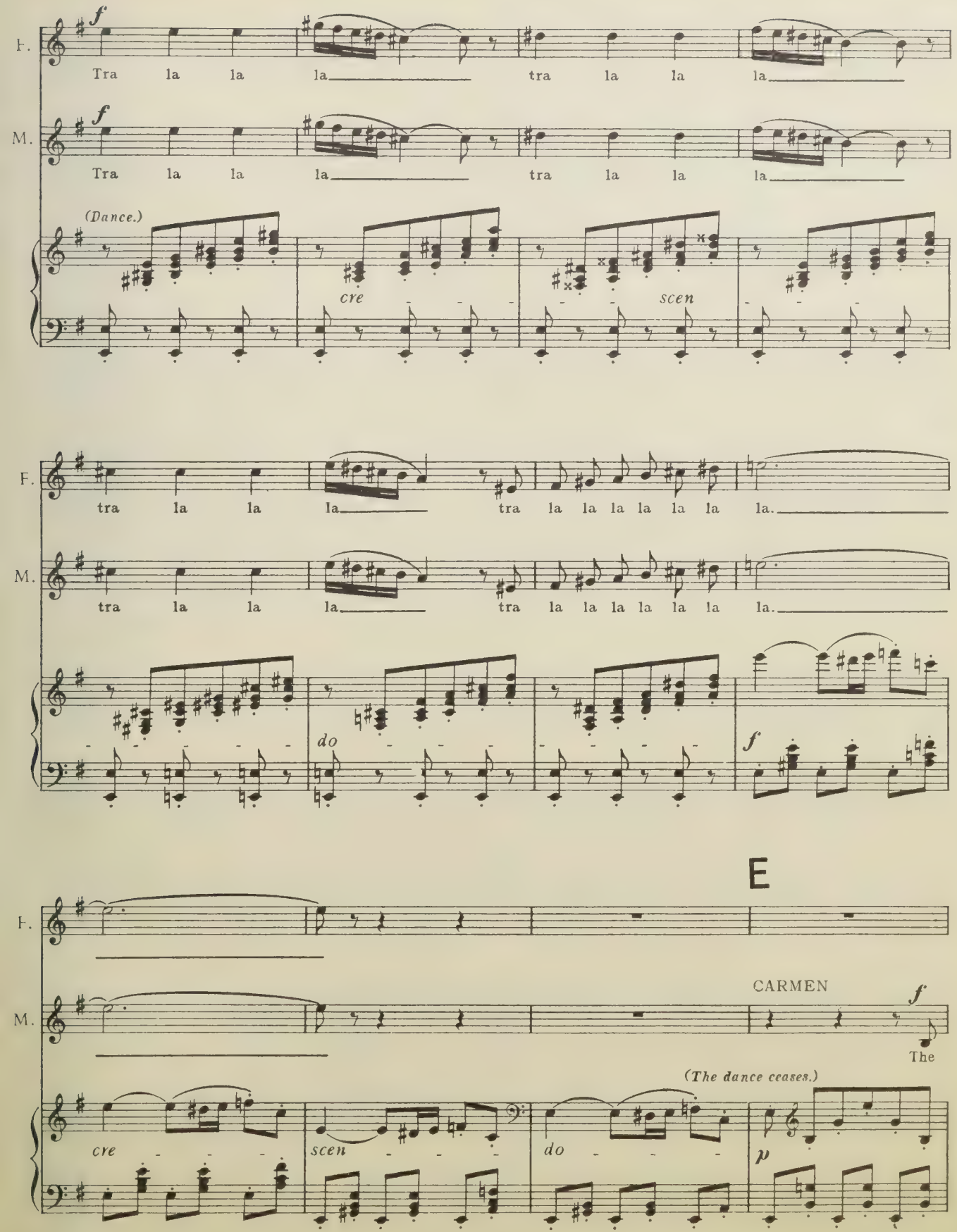

F.
main, The big gui - tars their strings might crack, But
still they played, and ne'er grew slack, The same bright song, the same re -
B
rit. molto
dim
a Tempo.
- frain, The same bright song, the same re - frain.
a Tempo. ♩= 108.
colla voce
sempre pp
pp
Tra la la la tra la la la
tra la la la tra la la la la la la la

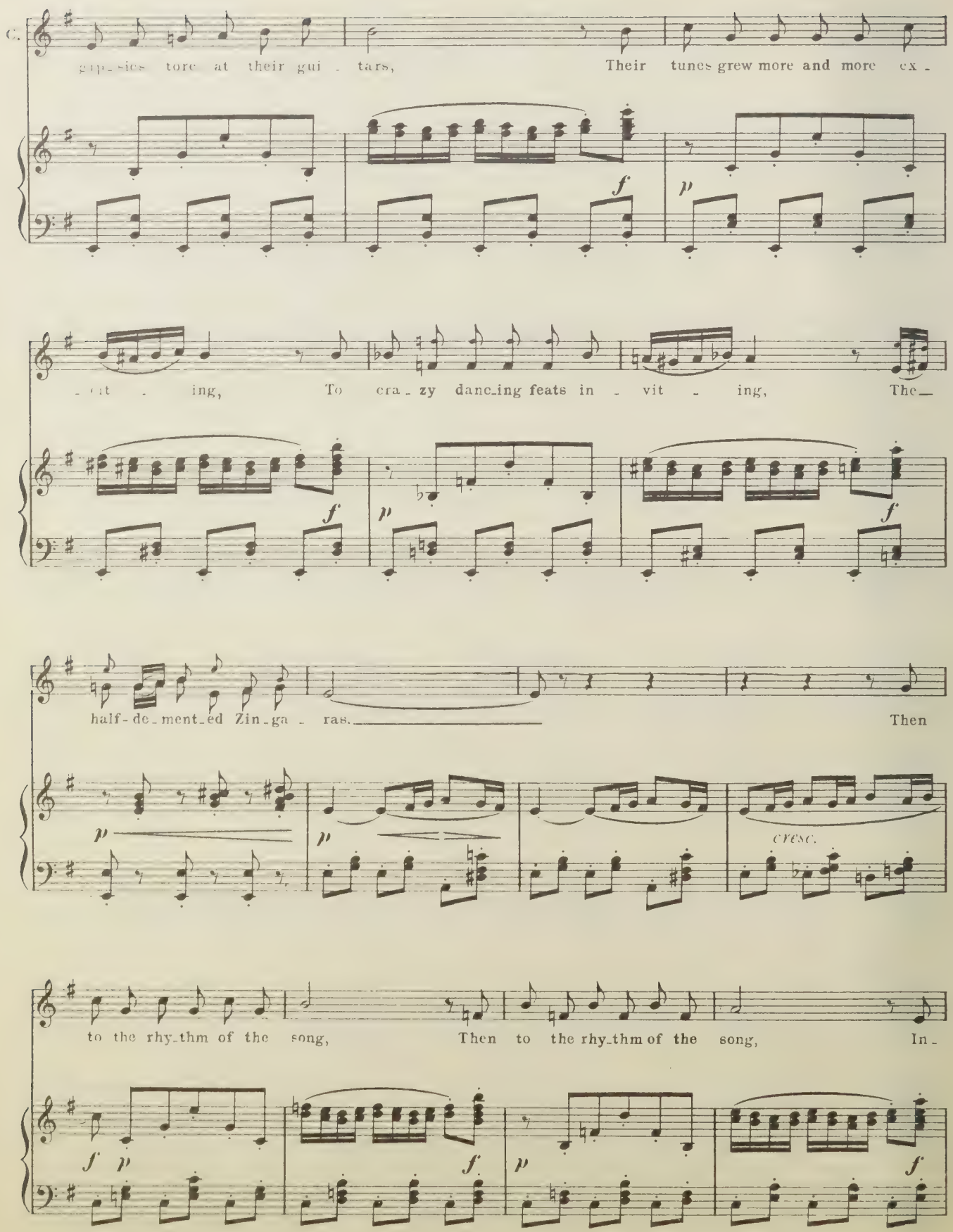
FRASQUITA – MERCEDES.




M.
Gems of sil_ver and of gold Shone out against the dus_ky fa _ ces; Such
On the breeze float_ed ev_'ry
gai_ly-coloured silks and la _ ces, On the breeze float_ed ev_'ry fold.
Now min_gled dance and song at will, Now
dim.
pp
min_gled dance and song at will, With move_ment first a tri_fle
8
8


cre - - - scen - - - do - - ral -
M.
mild, Soon quick-er grow - - ing and more wild, Then mounting
cre -
col -
- mol - - to
- len - tan - do
D
a Tempo animato.
fast - er, fast - er, fast - er
still! Tra la la
f
a Tempo animato. ♩= 126.
- scen - do
- la - voce
f
mf
la, tra la la la,
tra la la la, tra la la la la la la la.


F.
M.
f
Tra la la la tra la la la
(Dance.)
cre
scen
tra la la la tra la la la la la la la la.
do
f
E
CARMEN
The
(The dance ceases.)
p


C.
gip_sies tore at their gui - tars,
Their tunes grew more and more ex -
- cit - ing,
To cra_zy danc_ing feats in - vit - ing,
The_
half-de_ment_ed Zin_ga - ras.
Then
CRESC.
to the rhy_thm of the song,
Then to the rhy_thm of the song,
In_

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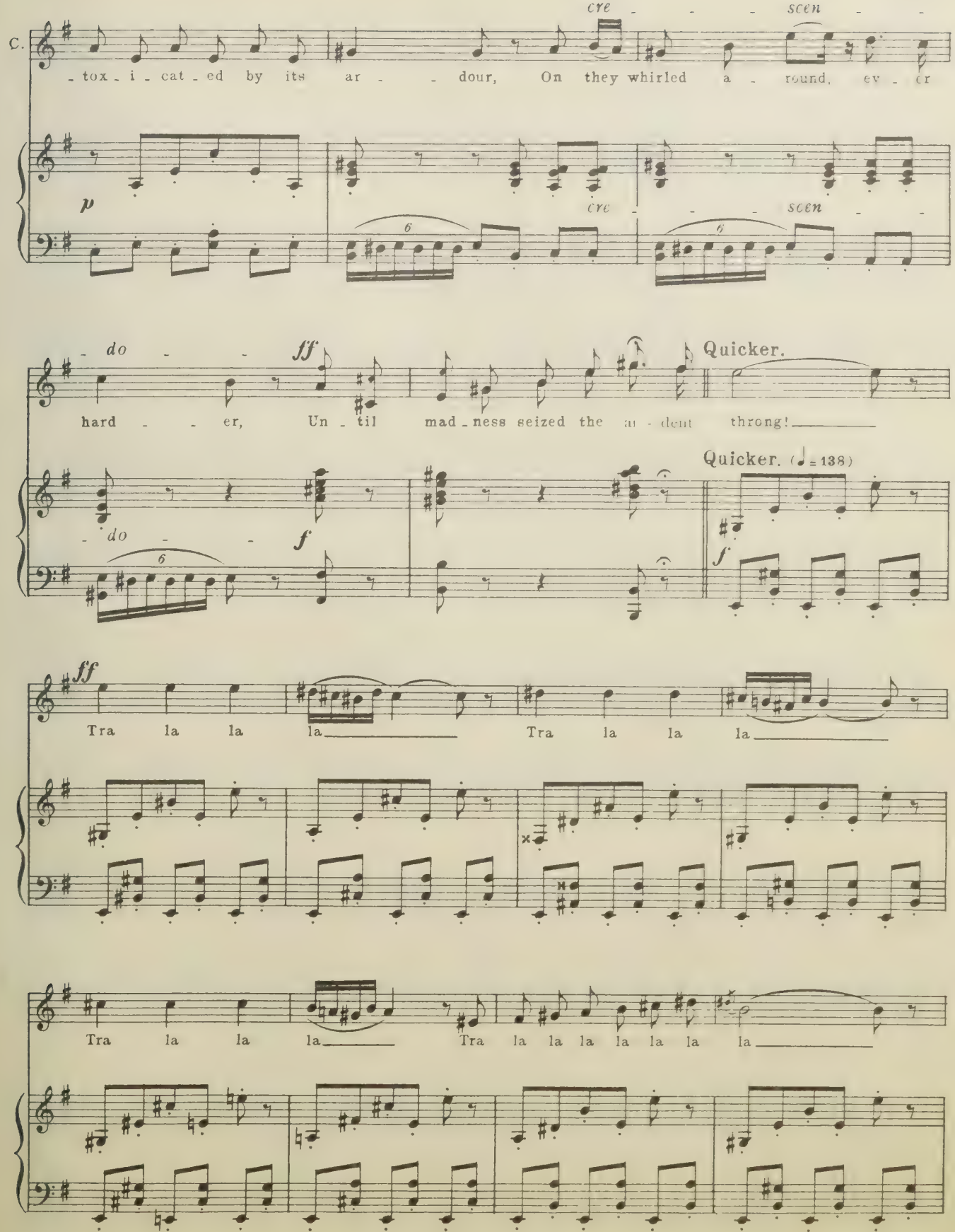
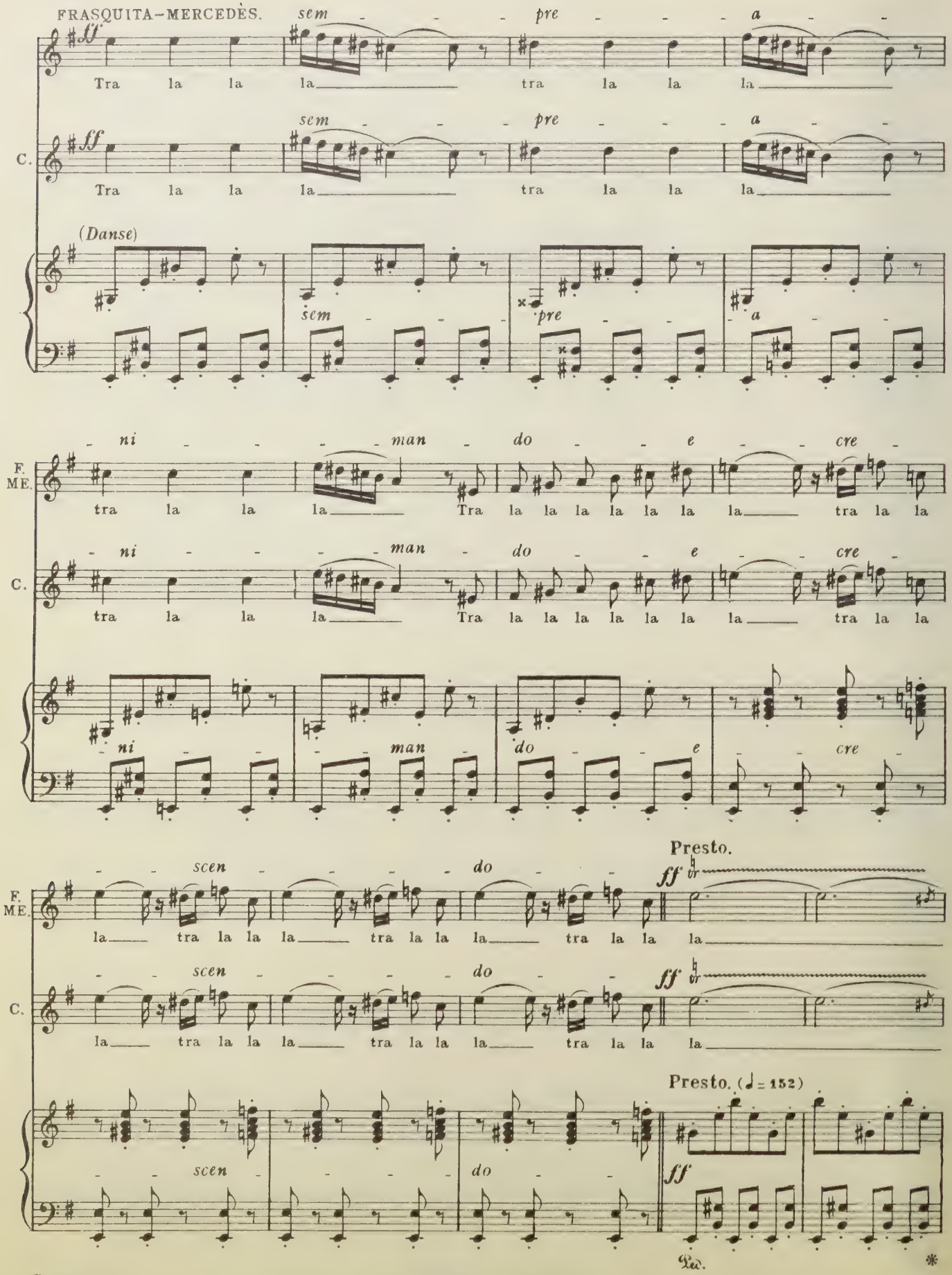

C.
cre - - - scen - -
- tox - i - cat - ed by its ar - - dour, On they whirled a - round, ev - er
p
cre - - - scen - -
6
6
- do - - - ff
hard - - er, Un - til mad - ness seized the ar - dent throng!
Quicker.
- do - - - f
6
Quicker. (♩= 138)
f
ff
Tra la la la Tra la la la
Tra la la la Tra la la la la la la la


FRASQUITA-MERCEDÈS.
sem - - - pre - - - a - -
Tra la la la tra la la la
(Danse)
ni - - - man - do - - e - - cre -
tra la la la Tra la la la la la la la tra la la
scen - - - do - -
la tra la la la tra la la la tra la la la
Presto.
Presto. (♩= 152)
Carmen.
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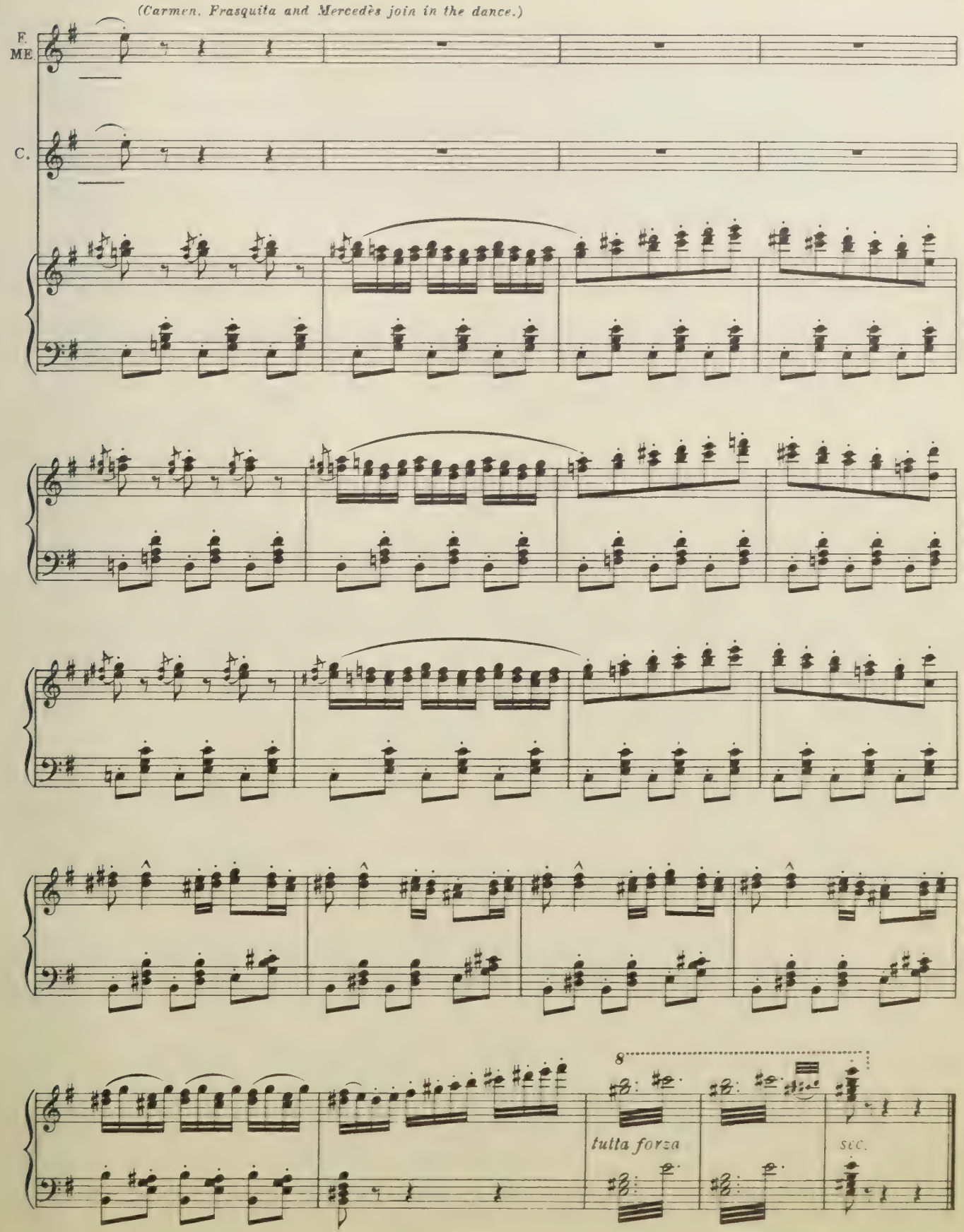

(Carmen, Frasquita and Mercedès join in the dance.)
F.
ME.
C.
8
tutta forza
sec.

Nº 11ª SCENE and CHORUS.

PASTIA Gentlemen, please excuse me, but it's getting very late.

MORALES Are you turning us out, Pastia?

PASTIA Heaven forbid, sir, but you know the law and the corregidor's down on me — very down on me, I can't think why.

ZUNIGA I can, you old rascal. Everyone knows this is where all the smugglers in the district meet.

PASTIA *(protesting)* Sir!

MORALES All right, we'll be going. *(to Frasquita)* You'll come with us, won't you? *(Pastia makes frantic signs behind his back, Frasquita sees them.)*

MERCEDES *(shaking her head)* We'd like to — another night!

MORALES Ah, well!

ZUNIGA *(to Carmen)* Carmen, you'll come?

ZUNIGA That young corporal —

CARMEN *(pretending indifference)* Yes?

ZUNIGA He was let out today.

CARMEN *(betrays a flash of interest which she instantly suppresses)* Oh?

MORALES Come on, we'd better be going.

On the ramparts at the back we can see the beginning of Escamillo's torchlight procession appearing and we hear the Vivats Zuniga at the entrance turns back.

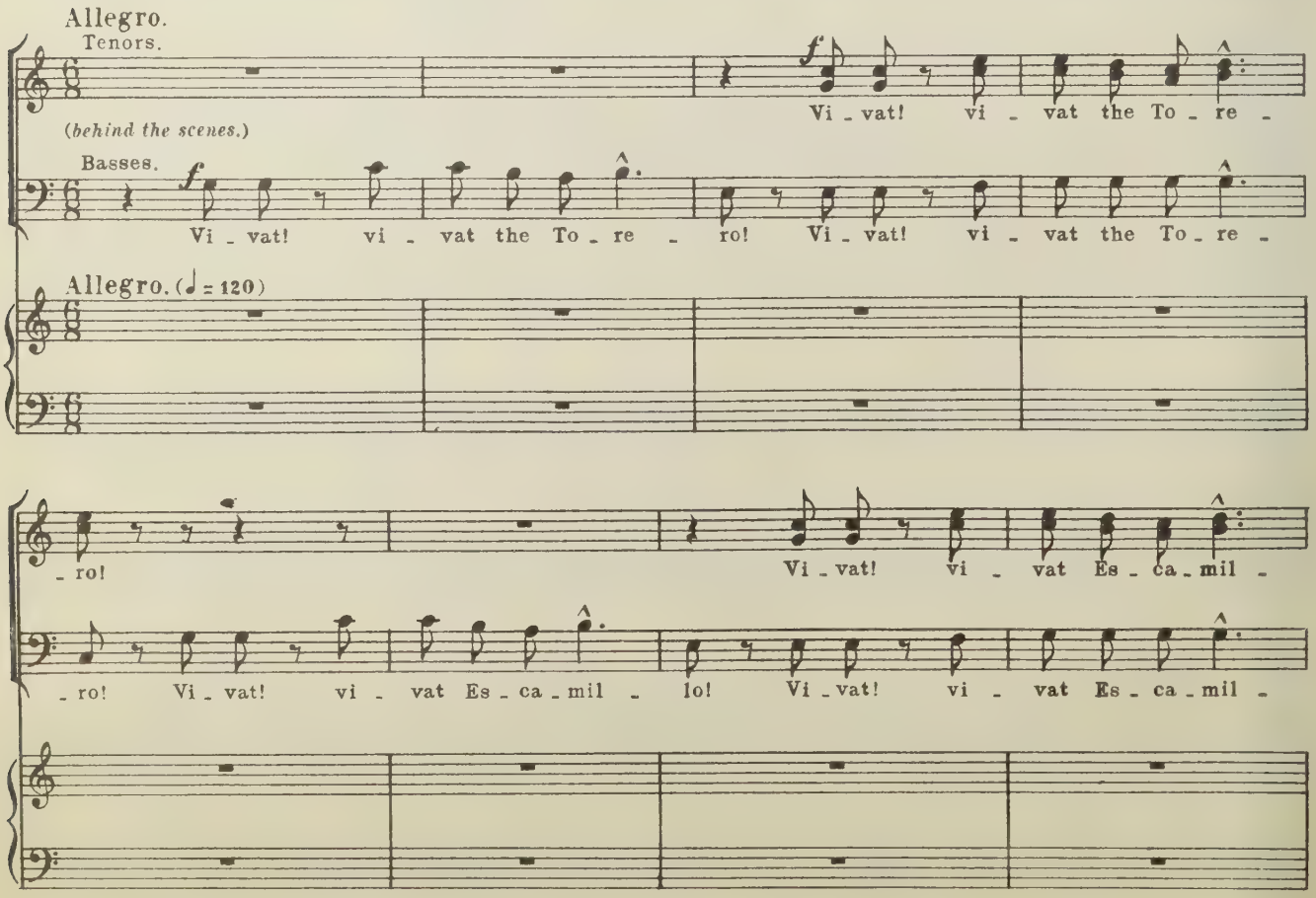
MORALLS Escamillo.

FRASQUITA Torero.

MERCEDES Torero from Granada.

PASTIA *(protesting)* But gentlemen —

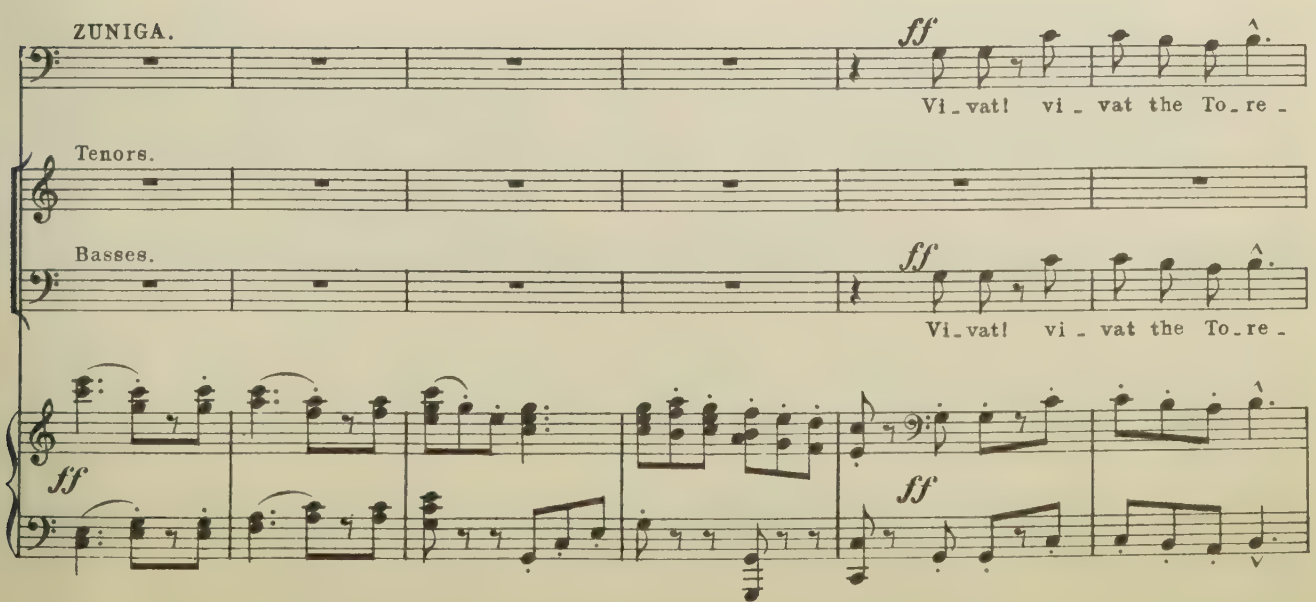
They go out as music starts page 121 *Mercedes and Zuniga sing off-stage and come in with Escamillo and rest of procession on page 124* *Zuniga gives him a glass of wine. Everyone except Carmen crowds round Escamillo. She stands a little apart watching.*


Allegro.
Tenors.
Vi - vat! vi - vat the To - re -
(behind the scenes.)
Basses.
Vi - vat! vi - vat the To - re - ro! Vi - vat! vi - vat the To - re -
Allegro. (♩ = 120)
- ro!
Vi - vat! vi - vat Es - ca - mil -
- ro! Vi - vat! vi - vat Es - ca - mil - lo! Vi - vat! vi - vat Es - ca - mil -

lo! Vi - vat! vi - vat! vi - vat!
lo! Vi - vat! vi - vat! vi - vat!
p

cre - scen - do - molto -

C


ZUNIGA.
ff
Vi-vat! vi - vat the To-re -
Tenors.
Basses.
ff
Vi-vat! vi - vat the To-re -
ff
ff

D

FRASQUITA-MERCEDÈS.

ff

Vi - vat! vi - vat the To - re - ro! Vi - vat! vi -

CARMEN.

ff

Vi - vat! vi - vat the To - re - ro! Vi - vat! vi -

MORALES. ff

Vi - vat! vi - vat the To - re - ro! Vi - vat! vi -

Z. - ro! Vi - vat! vi - vat the To - re - ro! Vi - vat! vi - vat Es - ca - mil - lo! Vi - vat! vi -

ff

Vi - vat! vi - vat the To - re - ro! Vi - vat! vi -

ff

ro! Vi - vat! vi - vat the To - re - ro! Vi - vat! vi - vat Es - ca - mil - lo! Vi - vat! vi -

F. ME. - vat Es - ca - mil - lo! Vi - vat! vi - vat! vi

C. - vat Es - ca - mil - lo! Vi - vat! vi - vat! vi -

MO. - vat Es - ca - mil - lo! Vi - vat! vi - vat! vi -

Z. - vat Es - ca - mil - lo! Vi - vat! vi - vat! vi

- vat Es - ca - mil - lo! Vi - vat! vi - vat! vi

- vat Es - ca - mil - lo! Vi - vat! vi - vat! vi -

Ped. *

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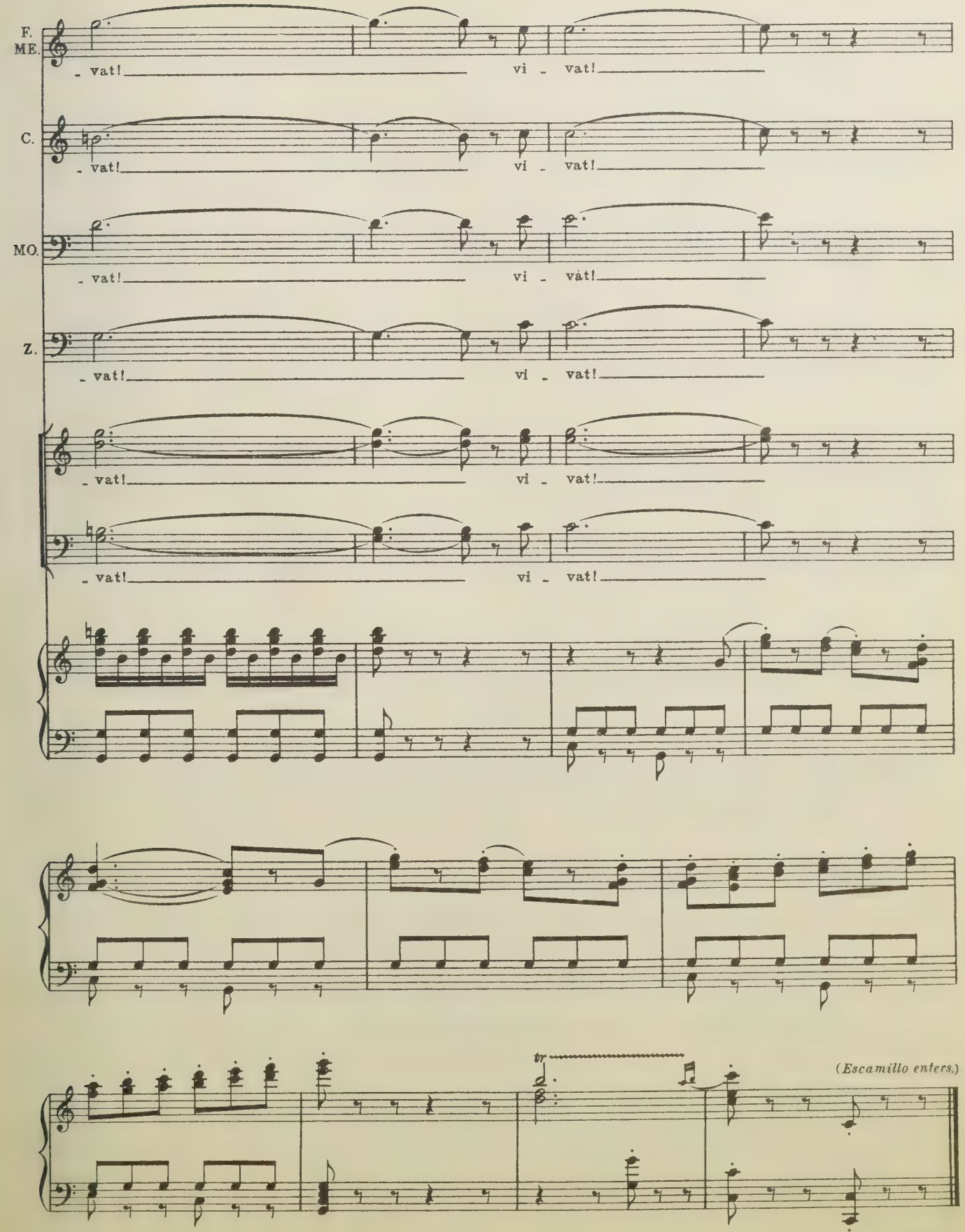

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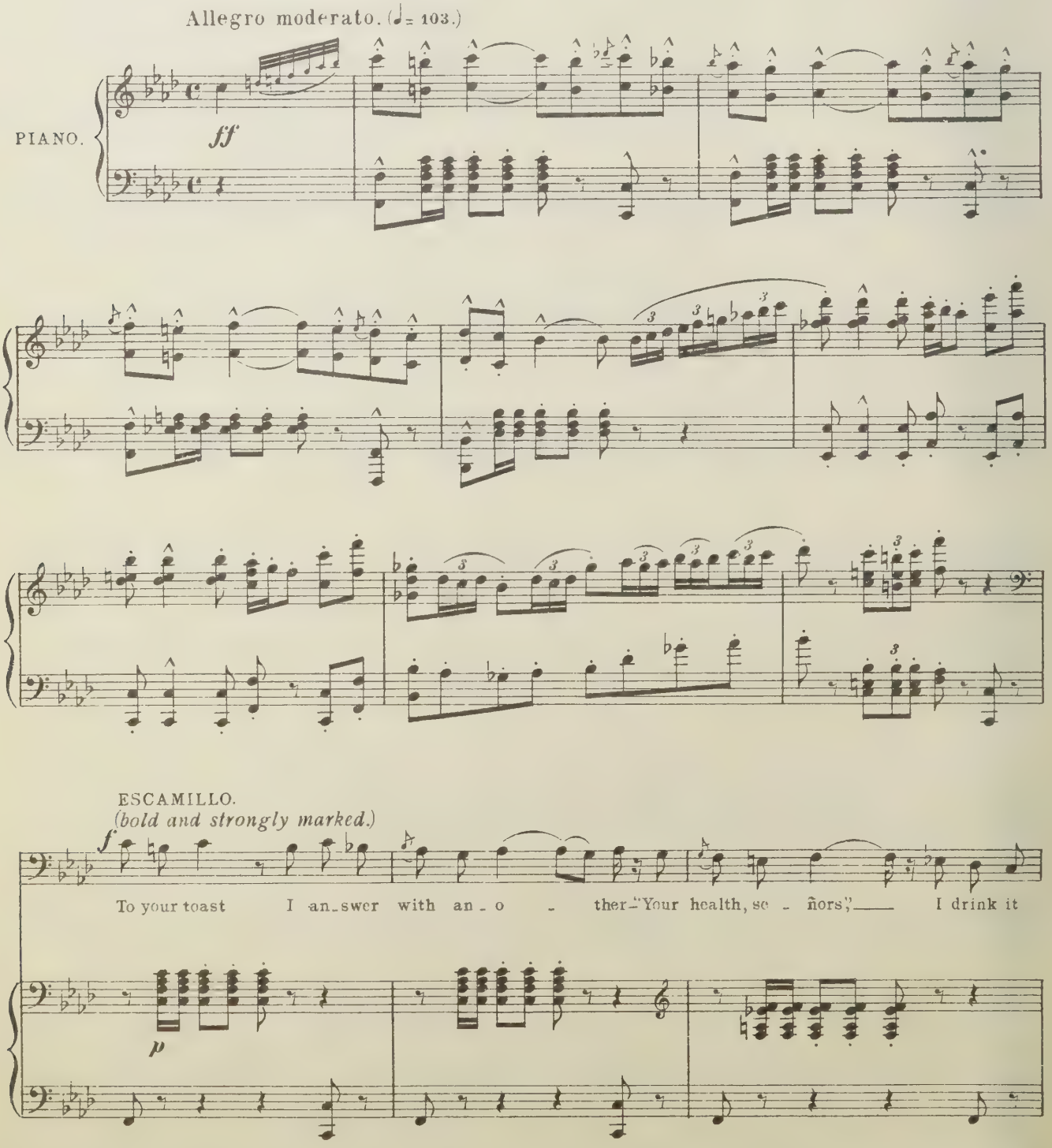
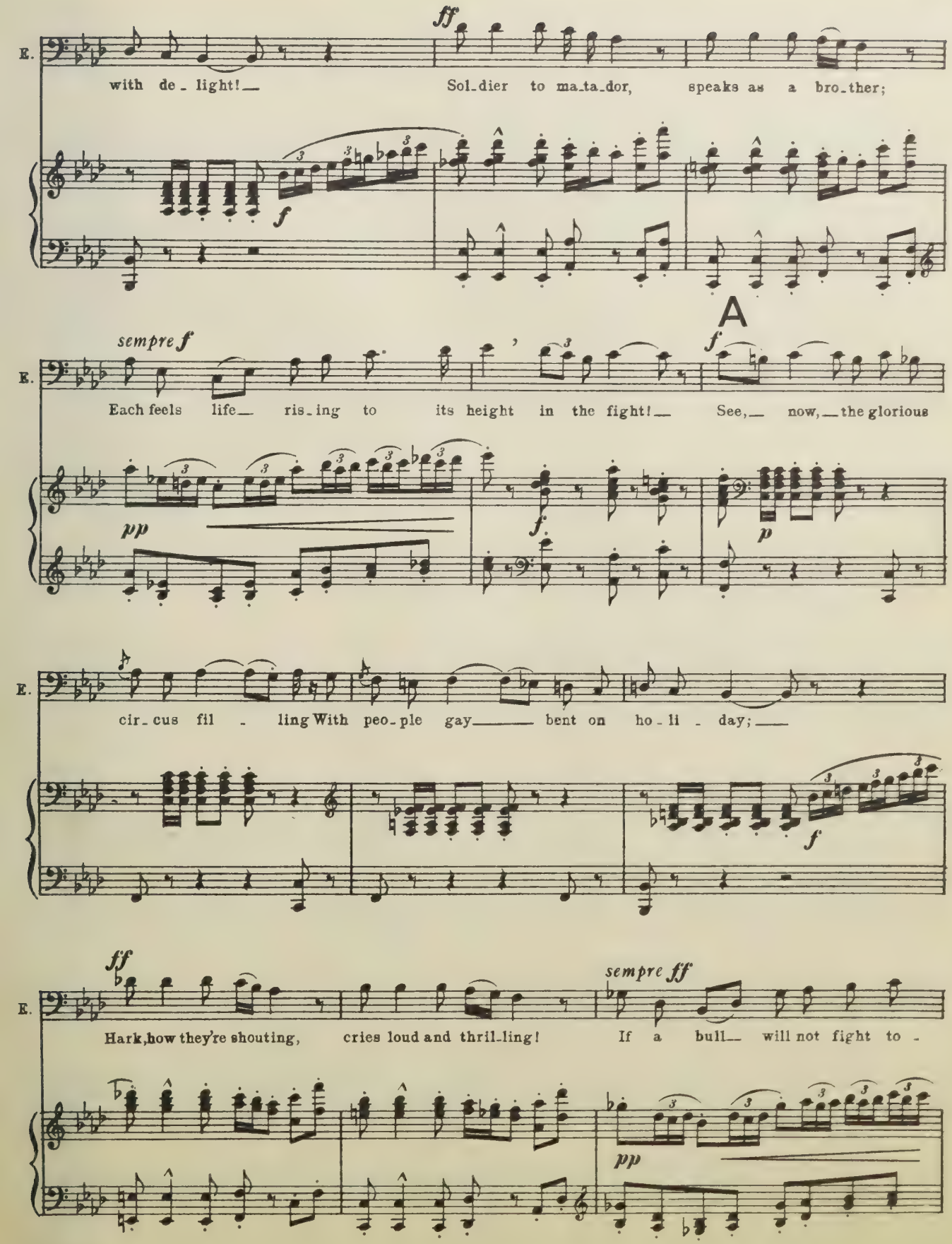
Nº 12. TOREADOR'S SONG.

Escamillo raises his glass to the company and is about to drink when he catches Carmen's eye. This comes in the moment of silence before the beginning of the Toreador's Song. He drinks to her, she gives him an ironical smile and he starts the song. During the whole of this, Carmen is apart from the rest, apparently indifferent but she is watching him.



N.B. If the part of Carmen, in the ensembles of the 2nd and 3rd acts, is found too low for the singer, she may substitute that of either Frasquita or Mercedès.


E.
ff
with de_light!
Sol_dier to ma_ta_dor, speaks as a bro_ther;
A
sempre f
Each feels life ris_ing to its height in the fight!
See, now, the glorious
pp
cir_cus fil_ling With peo_ple gay bent on ho_li_day;
Hark, how they're shouting, cries loud and thril_ling!
If a bull will not fight to -
sempre ff
pp

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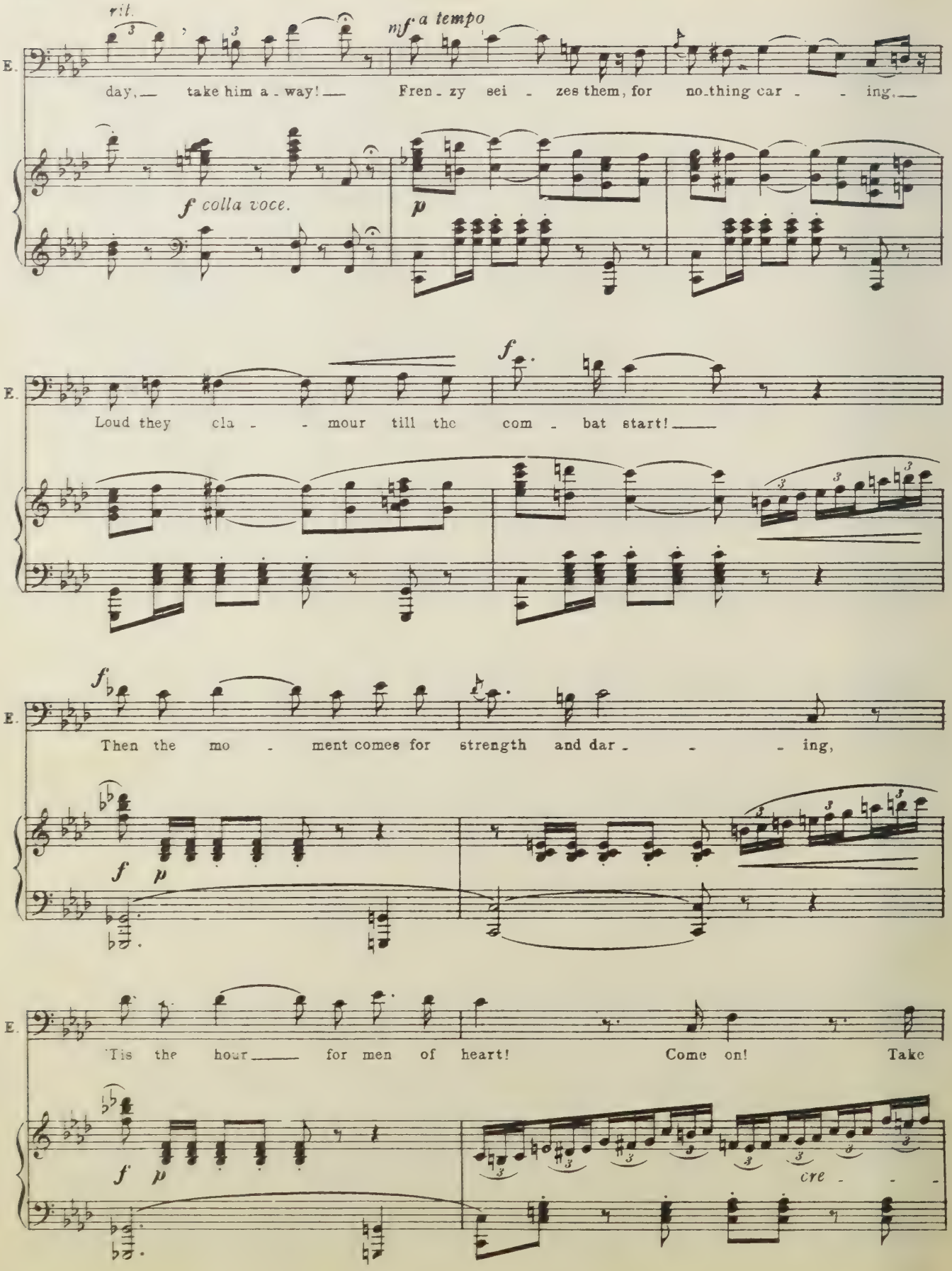
rit.
mf a tempo
E.
day, take him a - way! Fren - zy sei - zes them, for no thing car - - ing.
f colla voce.
p
E.
Loud they cla - - mour till the com - bat start!
f
E.
Then the mo - ment comes for strength and dar - - - ing,
f
p
E.
'Tis the hour for men of heart! Come on! Take
f
p
cre - - -

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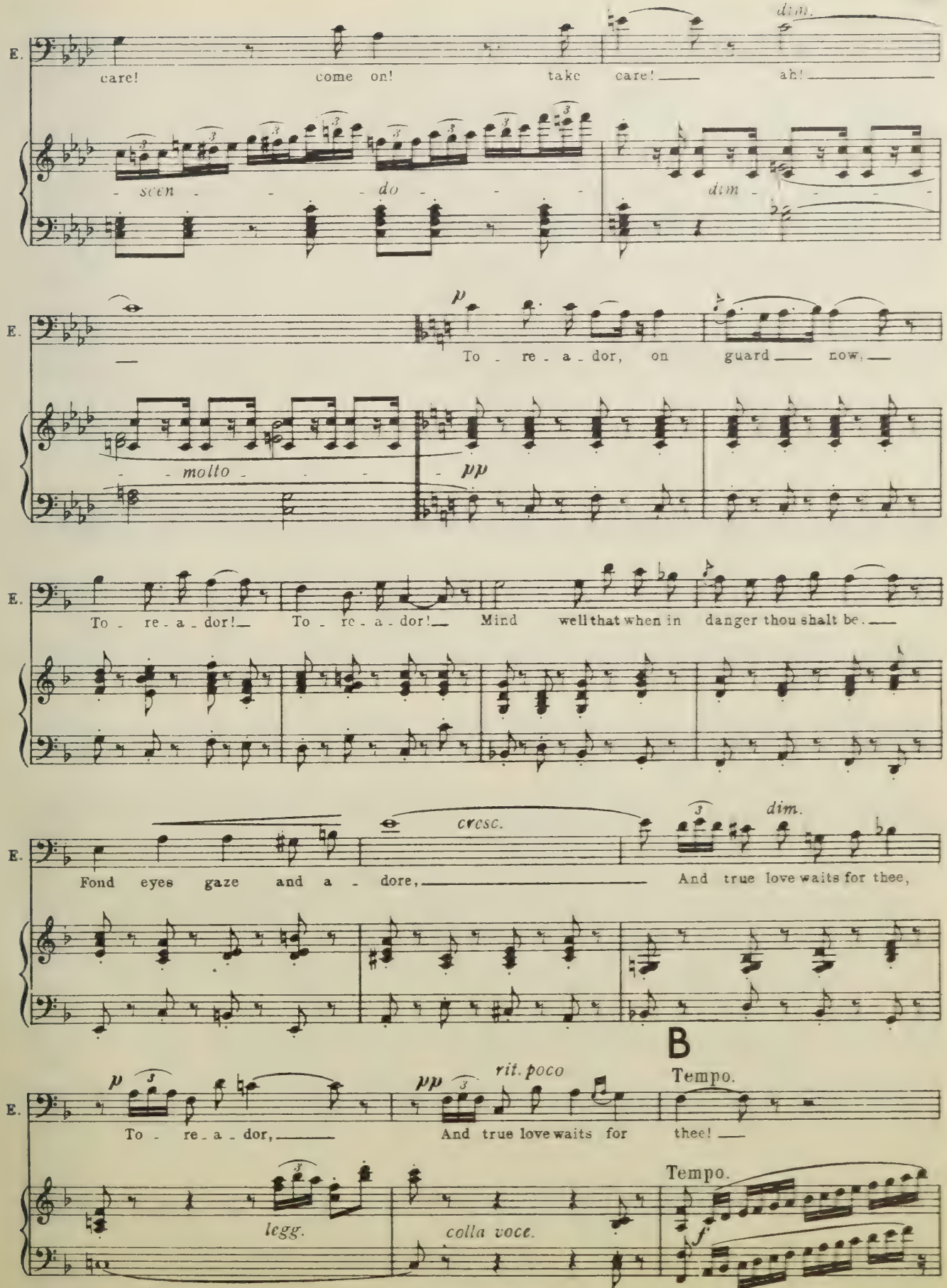
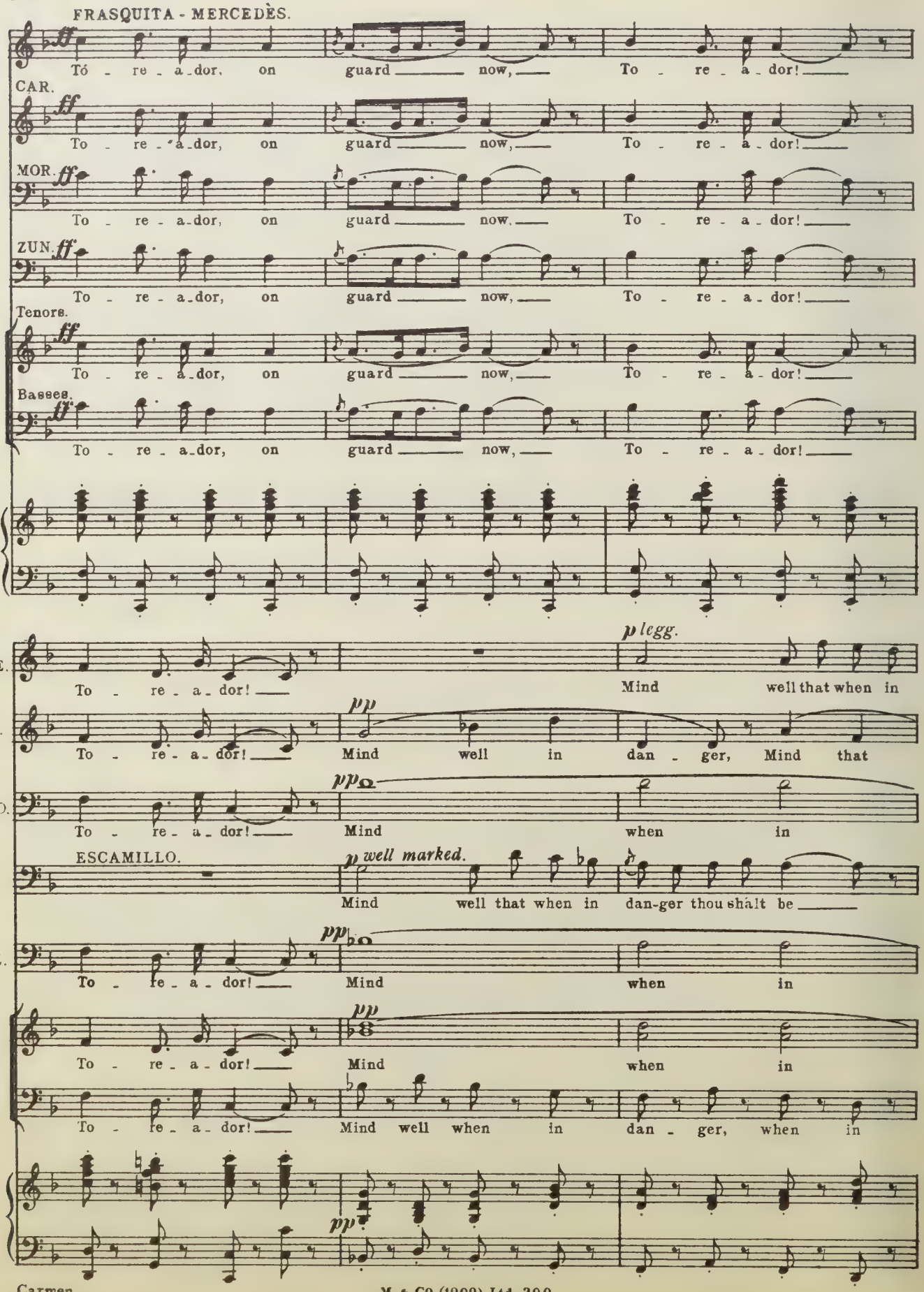

E.
care! come on! take care! ah!
dim.
scen - do -
dim
E.
To - re - a - dor, on guard now,
molto
pp
E.
To - re - a - dor! To - re - a - dor! Mind well that when in danger thou shalt be.
E.
Fond eyes gaze and a - dore, And true love waits for thee,
cresc.
dim.
B
E.
To - re - a - dor, And true love waits for thee!
p
pp
rit. poco
Tempo.
legg.
colla voce.
Tempo.
f


FRASQUITA - MERCEDÈS.
ff
Tó - re - a - dor, on guard now, To - re - a - dor!
CAR.
ff
To - re - a - dor, on guard now, To - re - a - dor!
MOR.
ff
To - re - a - dor, on guard now, To - re - a - dor!
ZUN.
ff
To - re - a - dor, on guard now, To - re - a - dor!
Tenors.
ff
To - re - a - dor, on guard now, To - re - a - dor!
Basses.
ff
To - re - a - dor, on guard now, To - re - a - dor!
F. ME.
To - re - a - dor!
p legg.
Mind well that when in
G.
To - re - a - dor!
pp
Mind well in dan - ger, Mind that
MO.
To - re - a - dor!
pp
Mind when in
ESCAMILLO.
p well marked.
Mind well that when in dan-ger thou shalt be
Z.
To - re - a - dor!
pp
Mind when in
To - re - a - dor!
pp
Mind when in
To - re - a - dor!
Mind well when in dan - ger, when in
pp

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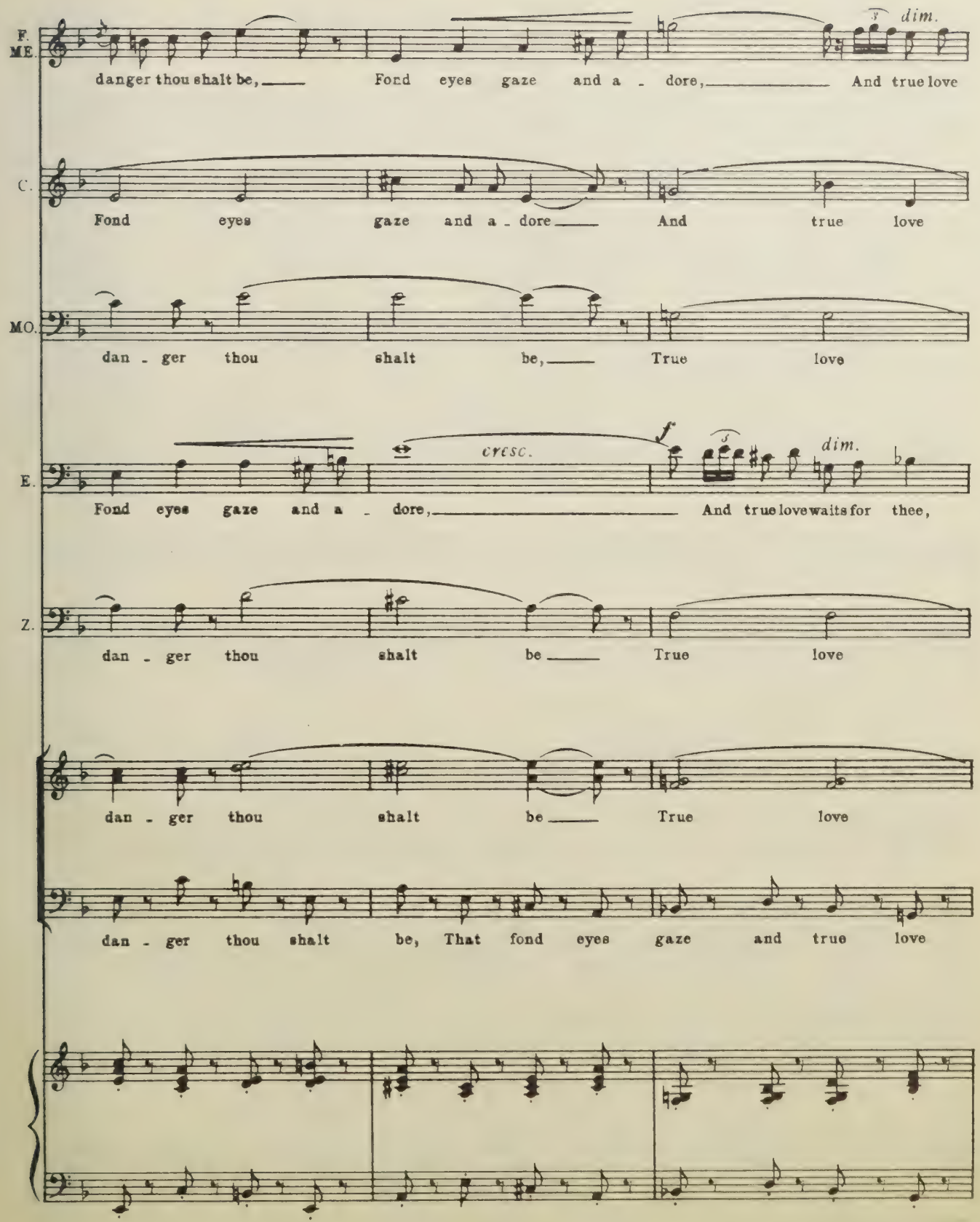
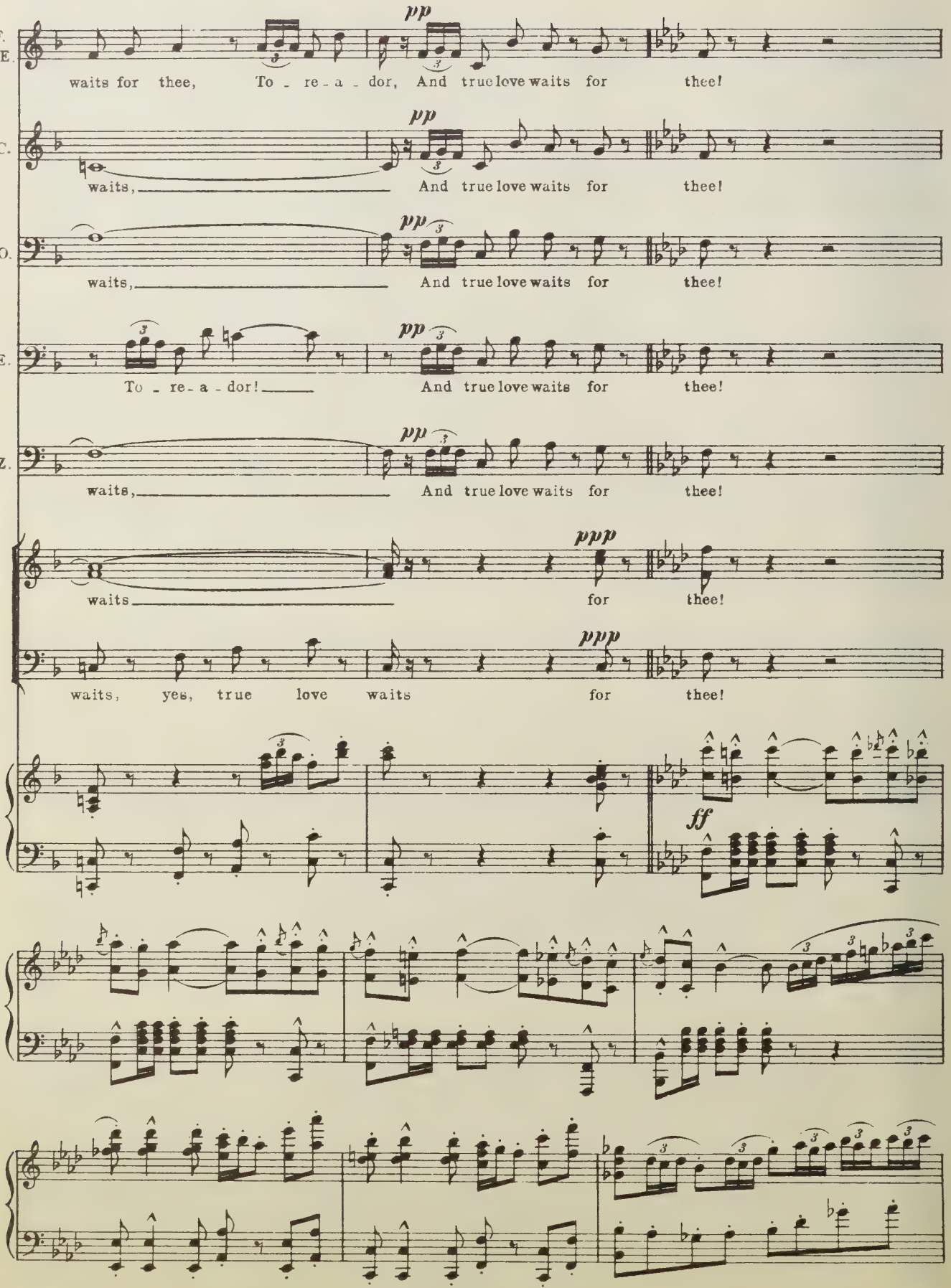

F. ME.
danger thou shalt be, Fond eyes gaze and a - dore, And true love
C.
Fond eyes gaze and a - dore And true love
MO.
dan - ger thou shalt be, True love
E.
cresc.
dim.
Fond eyes gaze and a - dore, And true love waits for thee,
Z.
dan - ger thou shalt be True love
dan - ger thou shalt be True love
dan - ger thou shalt be, That fond eyes gaze and true love



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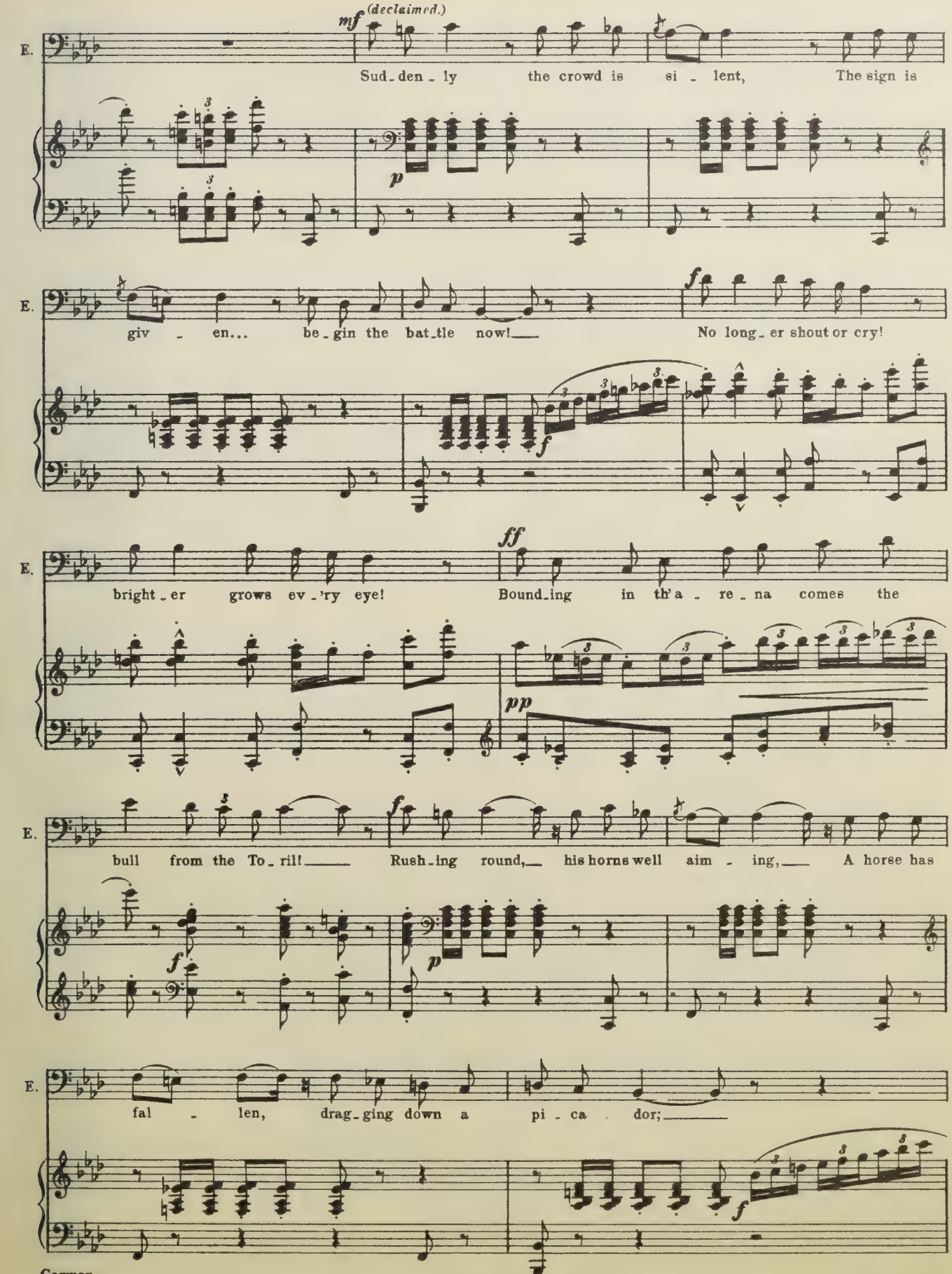

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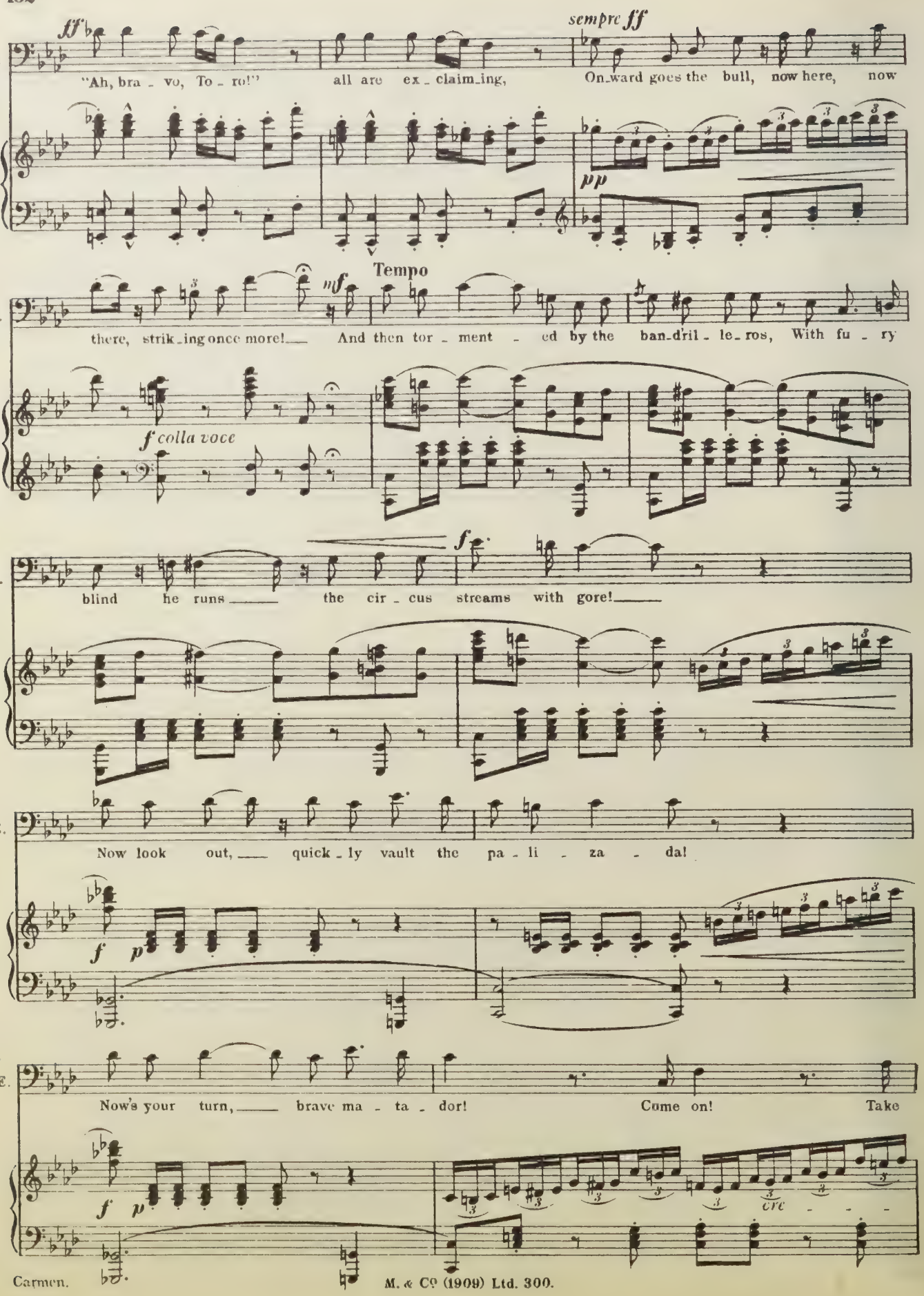
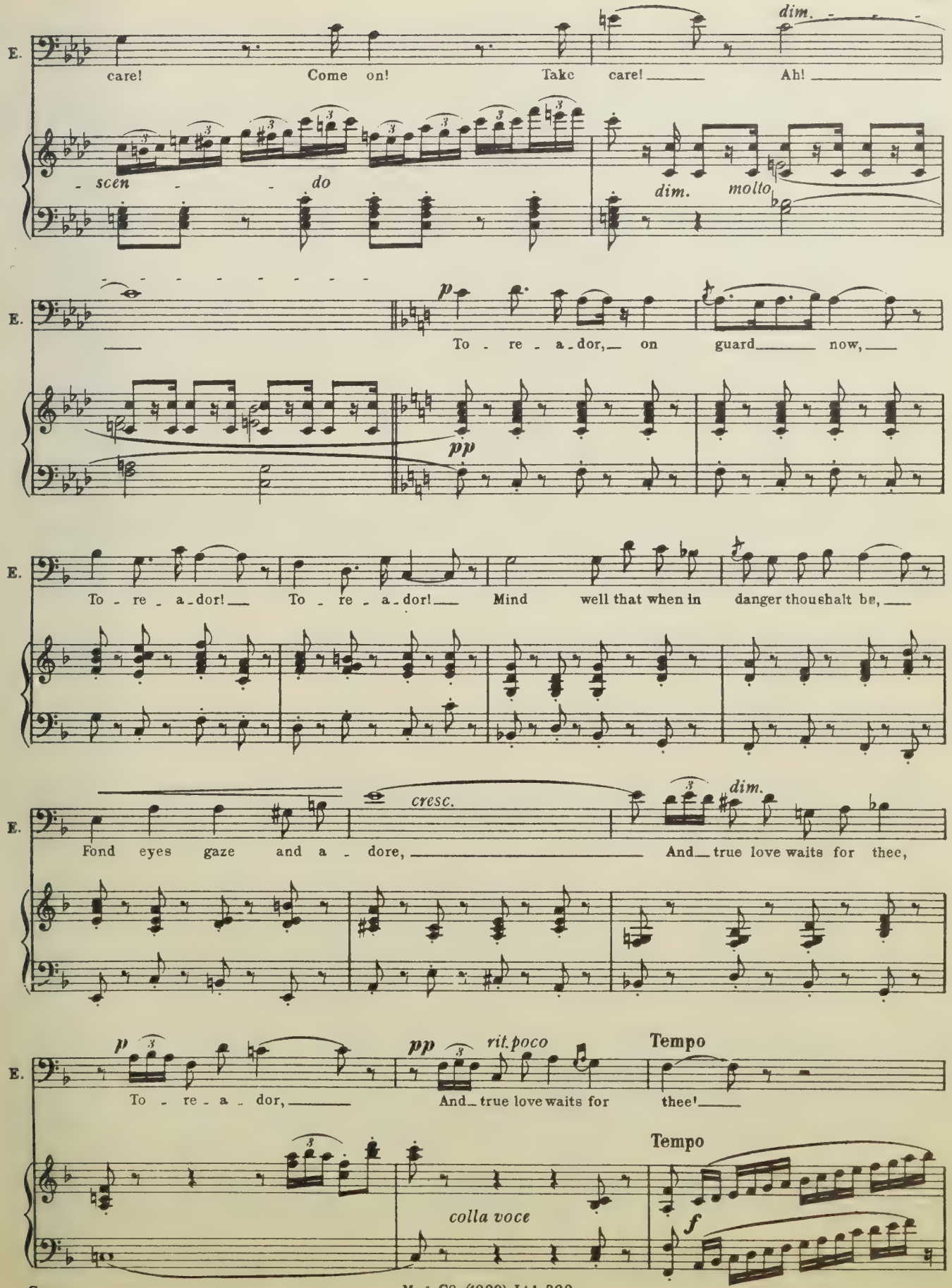
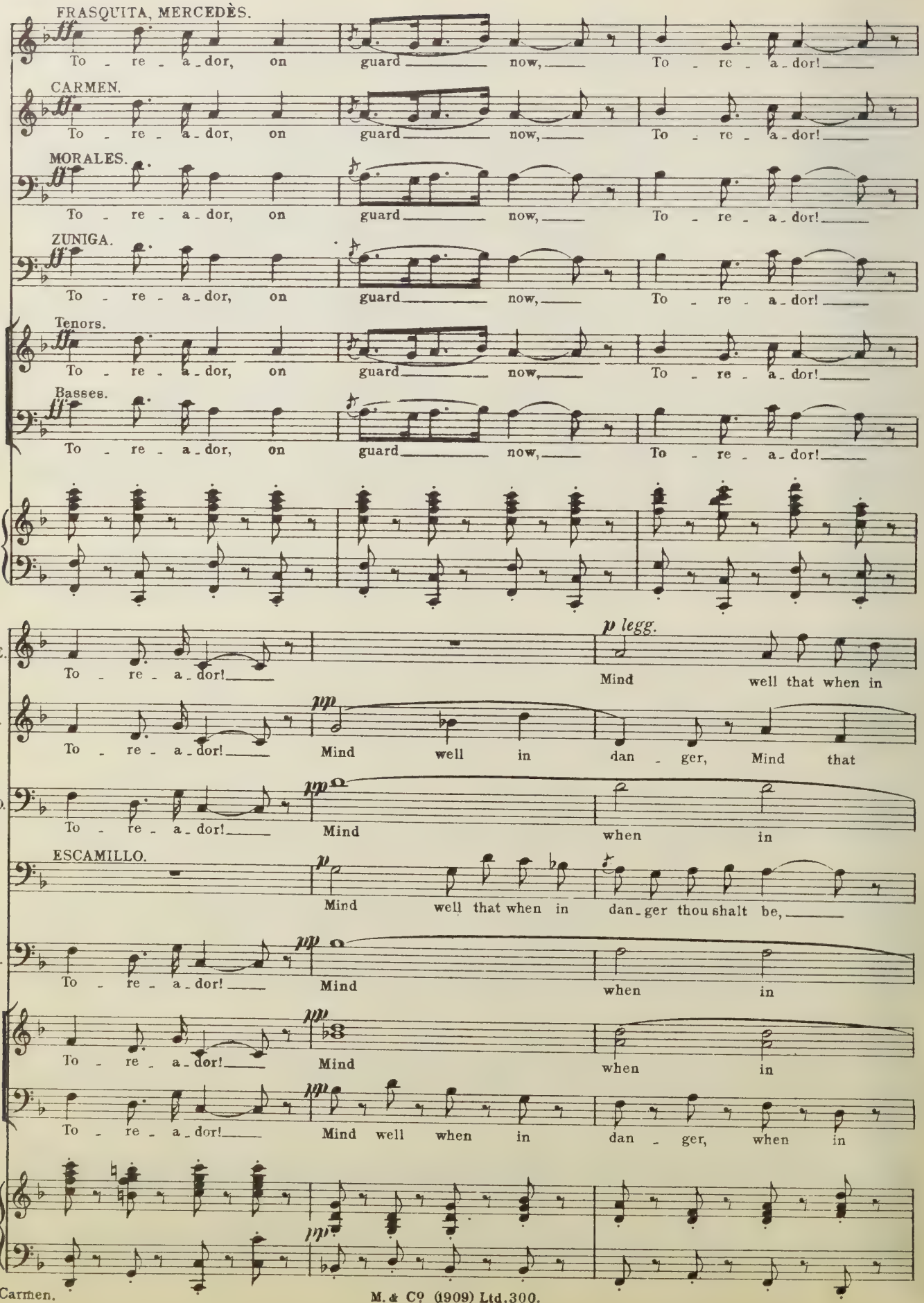

E.
ff
sempre ff
"Ah, bra - vo, To - ro!" all are ex - claim_ing, On_ward goes the bull, now here, now
pp
Tempo
E.
there, strik_ing once more! And then tor - ment - ed by the ban_dril - le_ros, With fu - ry
mf
f colla voce
E.
f
blind he runs the cir - cus streams with gore!
E.
Now look out, quick - ly vault the pa - li - za - da!
f
p
E.
Now's your turn, brave ma - ta - dor! Come on! Take
f
p
cre - - -


E.
care! Come on! Take care! Ah!
dim.
scen - do
dim. molto
E.
To - re - a - dor, on guard now,
p
pp
E.
To - re - a - dor! To - re - a - dor! Mind well that when in danger thoushalt be,
E.
Fond eyes gaze and a - dore, And true love waits for thee,
cresc.
dim.
E.
To - re - a - dor,
And true love waits for
thee!
p
pp
rit.poco
Tempo
Tempo
colla voce
f


FRASQUITA, MERCEDÈS.
ff
To - re - a - dor, on guard now, To - re - a - dor!
CARMEN.
ff
To - re - a - dor, on guard now, To - re - a - dor!
MORALES.
ff
To - re - a - dor, on guard now, To - re - a - dor!
ZUNIGA.
ff
To - re - a - dor, on guard now, To - re - a - dor!
Tenors.
ff
To - re - a - dor, on guard now, To - re - a - dor!
Basses.
ff
To - re - a - dor, on guard now, To - re - a - dor!
F. ME.
To - re - a - dor!
p legg.
Mind well that when in
C.
To - re - a - dor!
pp
Mind well in dan - ger, Mind that
MO.
To - re - a - dor!
pp
Mind when in
ESCAMILLO.
p
Mind well that when in dan - ger thou shalt be,
Z.
To - re - a - dor!
pp
Mind when in
To - re - a - dor!
pp
Mind when in
To - re - a - dor!
pp
Mind well when in dan - ger, when in
pp

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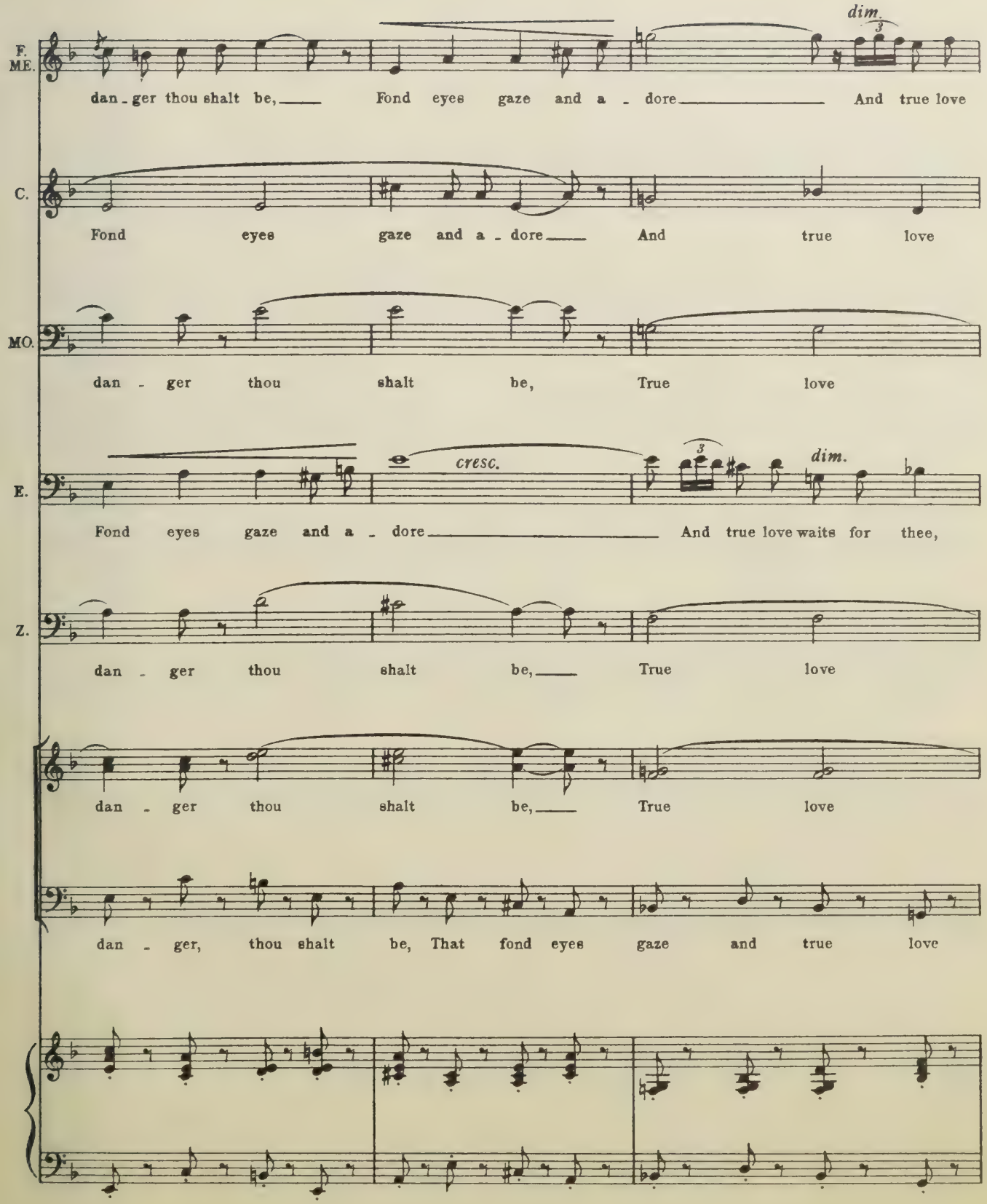
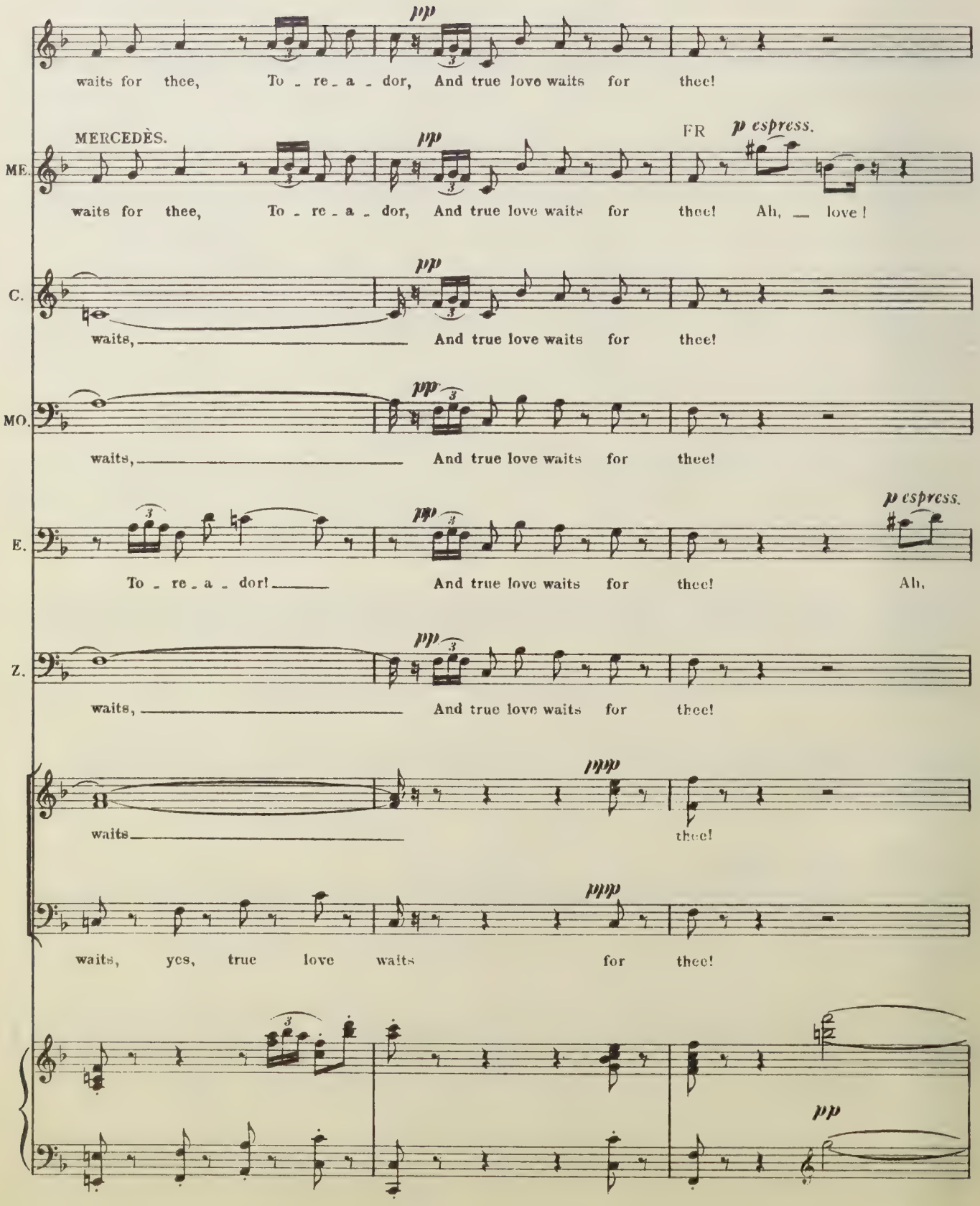

F. ME.
dan - ger thou shalt be, Fond eyes gaze and a - dore And true love
dim.
C.
Fond eyes gaze and a - dore And true love
MO.
dan - ger thou shalt be, True love
E.
cresc.
dim.
Fond eyes gaze and a - dore And true love waits for thee,
Z.
dan - ger thou shalt be, True love
dan - ger thou shalt be, True love
dan - ger, thou shalt be, That fond eyes gaze and true love


pp
waits for thee, To - re - a - dor, And true love waits for thee!
MERCEDÈS.
ME.
FR
p espress.
waits for thee, To - re - a - dor, And true love waits for thee! Ah, — love!
C.
waits, — And true love waits for thee!
MO.
waits, — And true love waits for thee!
E.
p espress.
To - re - a - dor! — And true love waits for thee! Ah,
Z.
waits, — And true love waits for thee!
ppp
waits — thee!
waits, yes, true love waits for thee!
pp

C

ral - len - tan - do

p espress.

a Tempo

M. Ah! love — To - re - a - dor! To - re - a -

F. ral - len - tan - do — To - re - a - dor! To - re - a -

(looking at Escamillo.)

C. p espress. — Ah, love! — To - re - a - dor! To - re - a -

MO. To - re - a - dor! To - re - a -

ral - len - tan - do

(looking at Carmen.)

E. love! Ah, love! Ah - love! To - re - a - dor! To - re - a -

Z. To - re - a - dor! To - re - a -

To - re - a - dor! To - re - a -

To - re - a - dor! To - re - a -

a Tempo

ral - len - tan - do

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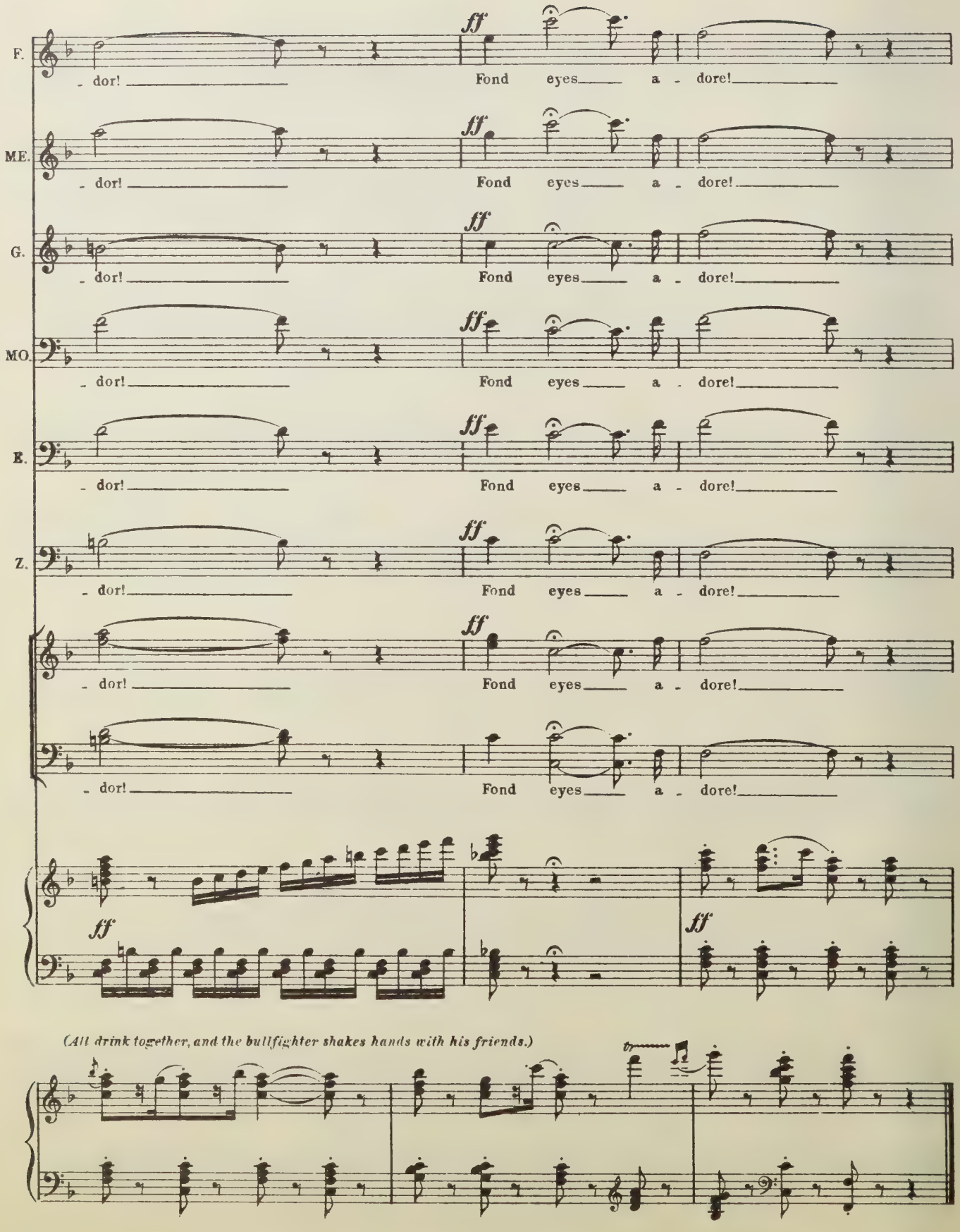


(All drink together, and the bullfighter shakes hands with his friends.)

ESCAMILLO What's your name, Senorita?

CARMEN Why do you want to know?

ESCAMILLO Because the next time I kill a bull that is the name I want to breathe.

CARMEN *(Accepting the compliment but always with a touch of irony)* Carmen, Carmencita.

ESCAMILLO *(lingering on the word)* Carmen, Carmencita. And if a man said he loved you what would you say?

CARMEN I would say, he could always wait — and hope. *(the "and hope" has a certain ambiguity.)*

ESCAMILLO I will.

He goes.

MORALES *(to Escamillo)* We'll come with you and join your procession.

There is a general sortie as the music starts.

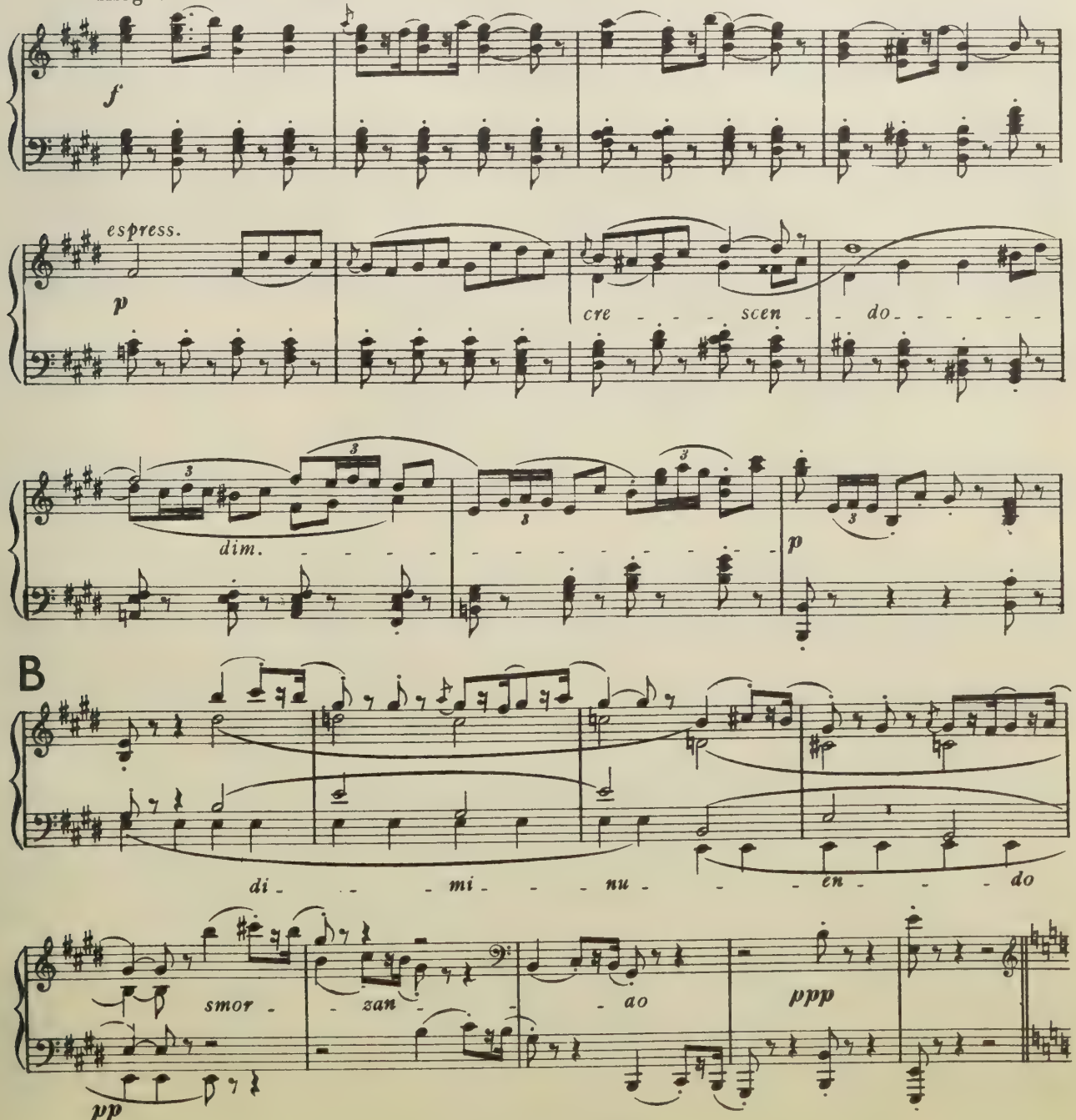
Zuniga comes up to Carmen.

ZUNIGA I'll come back after roll-call.

Carmen stands in thought as music ends.

(Escamillo goes out.)

Allegro moderato. (♩=108).



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Everyone has gone except Pastia, Carmen, Frasquita and Mercedes.

FRASQUITA Why did you hurry them off, Mercedes, and make those signs to us?

PASTIA *(calling)* You'll see! Dancairo, Remendado! All ready!

Dancairo and Remendado come in from back and pay courtesy to the ladies.

DANCAIRO Ladies, your servant.

REMENDADO Your humble servant.

FRASQUITA What news?

DANCAIRO Not bad.

REMENDADO Not bad at all, ladies!

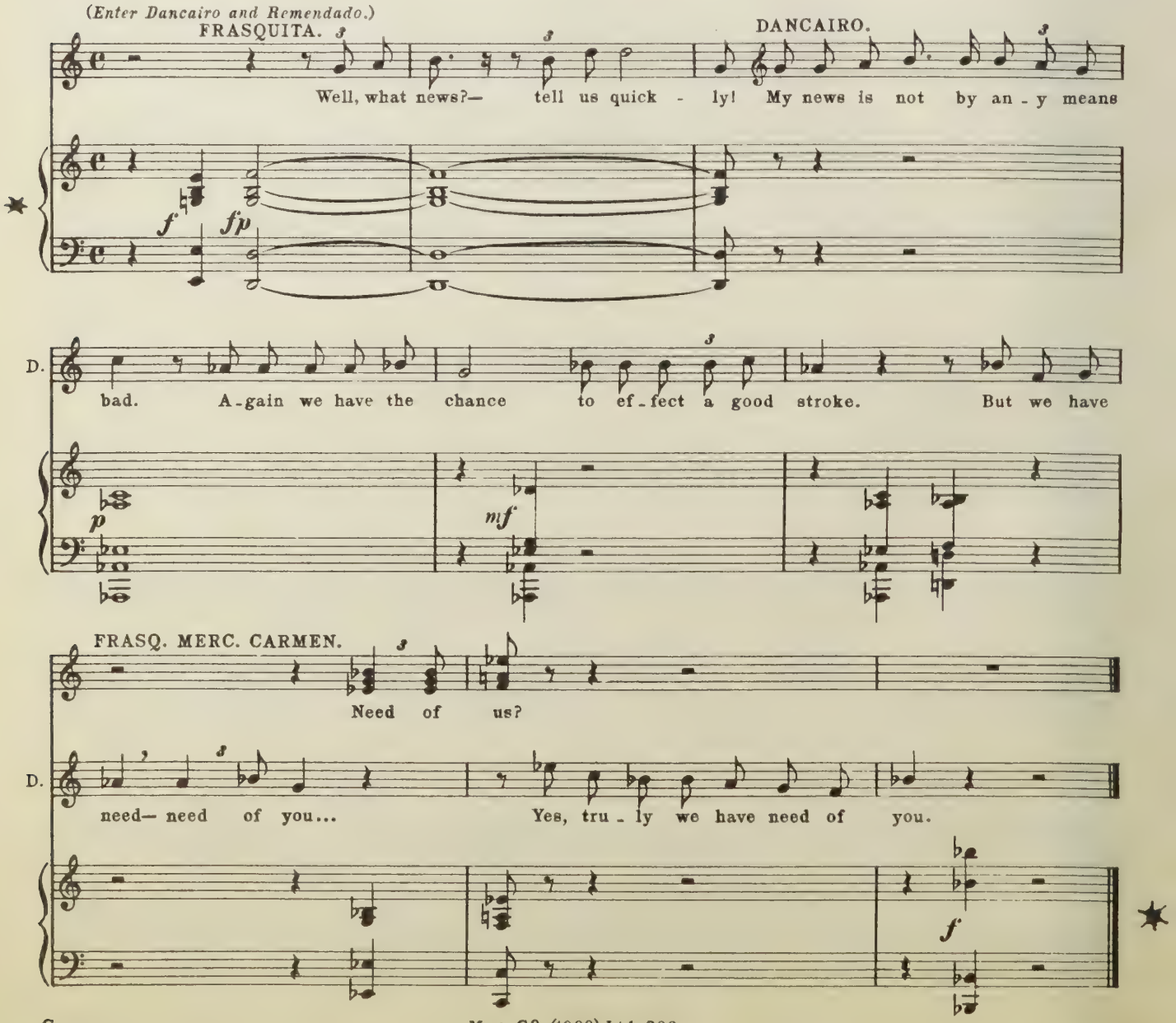
DANCAIRO There's a nice fat cargo waiting for us on the coast. Some of it we'll hide in the mountains and the rest we'll smuggle through. All the others are ready, but it is you three we need most.

CARMEN *(lightly)* To carry the bales?

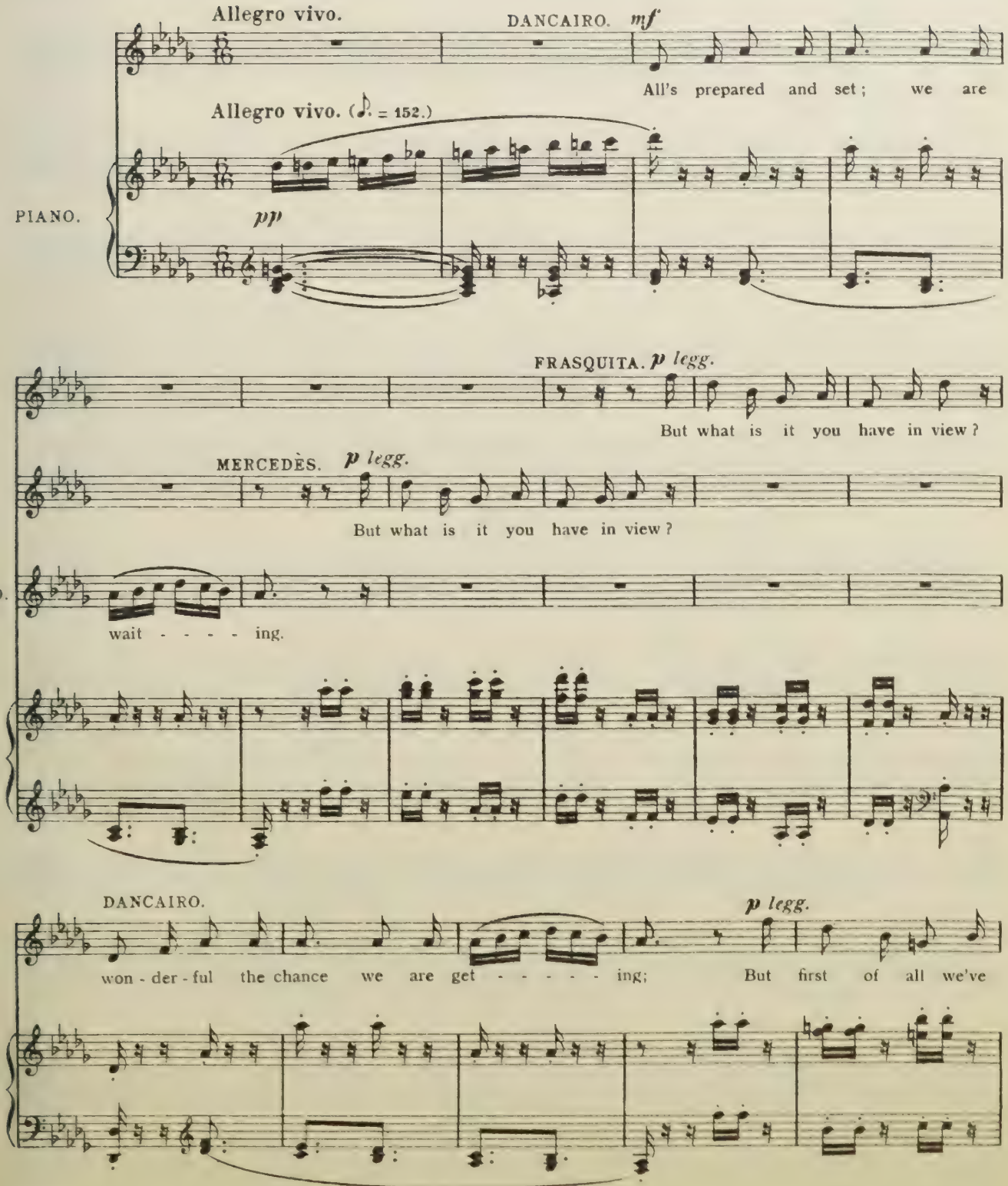
DANCAIRO *(shakes head, smiling)* Something even more important.

Quintet starts page 141

NOTE:—IF THE ABOVE DIALOGUE IS USED FROM DANCAIRO AND REMENDADO'S ENTRY THEN THE FOLLOWING MUSIC MUST BE CUT FROM * TO *


(Enter Dancairo and Remendado.)
FRASQUITA.
DANCAIRO.
Well, what news?— tell us quick - ly! My news is not by an - y means
f
fp
D.
bad. A-gain we have the chance to ef-fect a good stroke. But we have
p
mf
FRASQ. MERC. CARMEN.
Need of us?
D.
need— need of you... Yes, tru - ly we have need of you.
f

Nº 13. QUINTET.


Allegro vivo.
DANCAIRO. mf
All's prepared and set; we are
Allegro vivo. (♪. = 152.)
PIANO.
pp
FRASQUITA. p legg.
But what is it you have in view?
MERCEDÈS. p legg.
But what is it you have in view?
D.
wait - - - - ing.
DANCAIRO.
p legg.
won - der - ful the chance we are get - - - - - ing; But first of all we've

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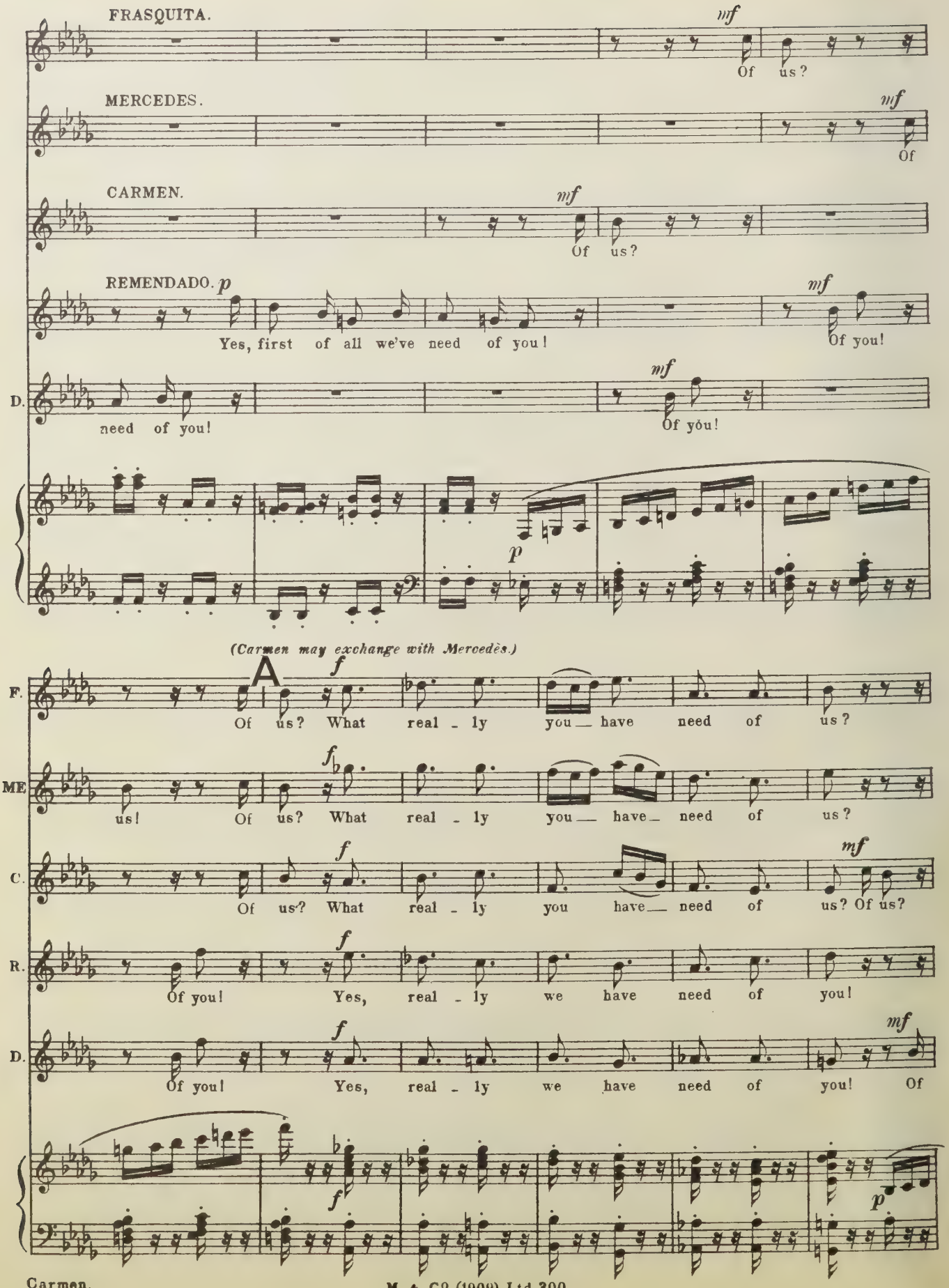

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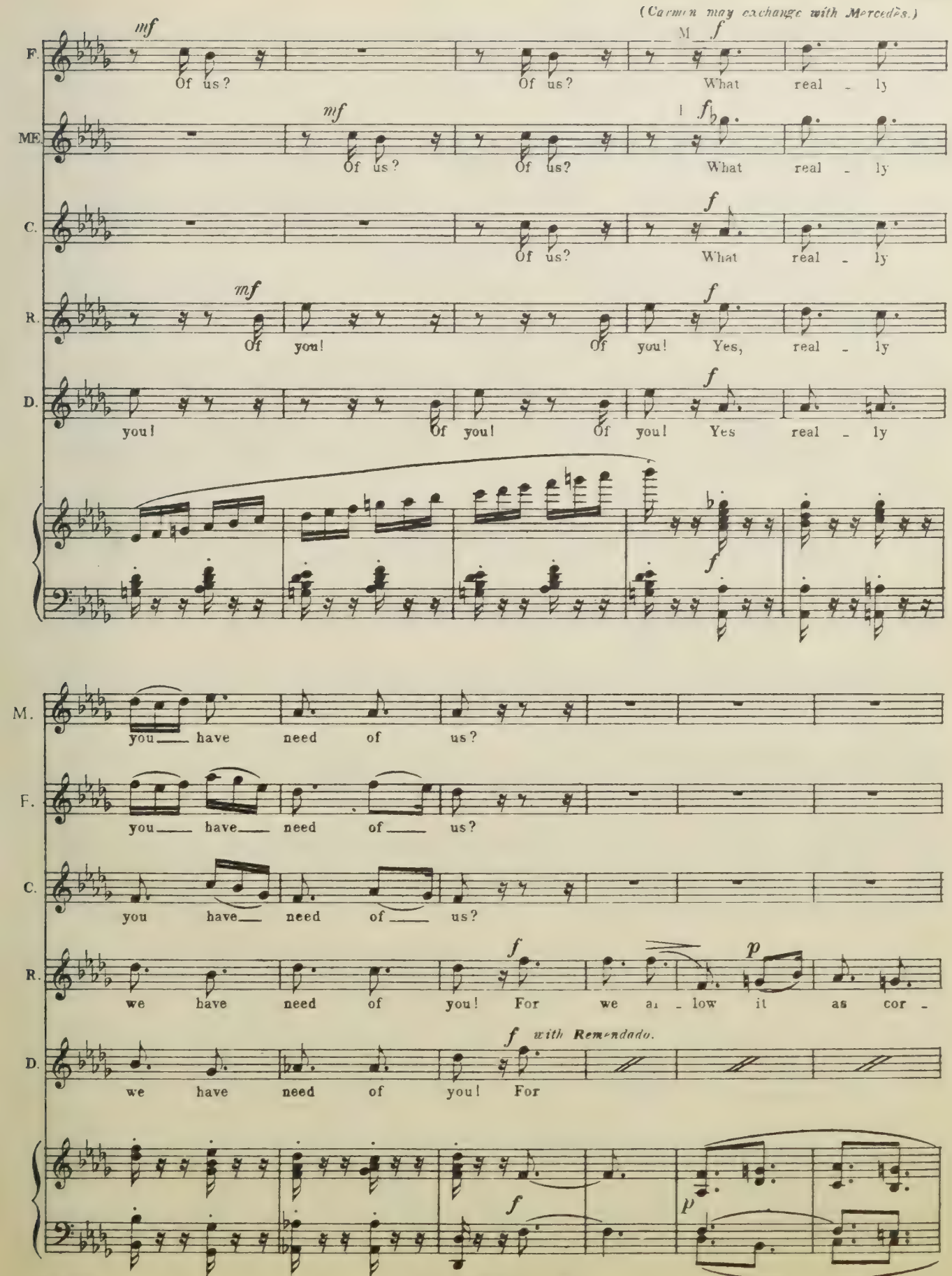

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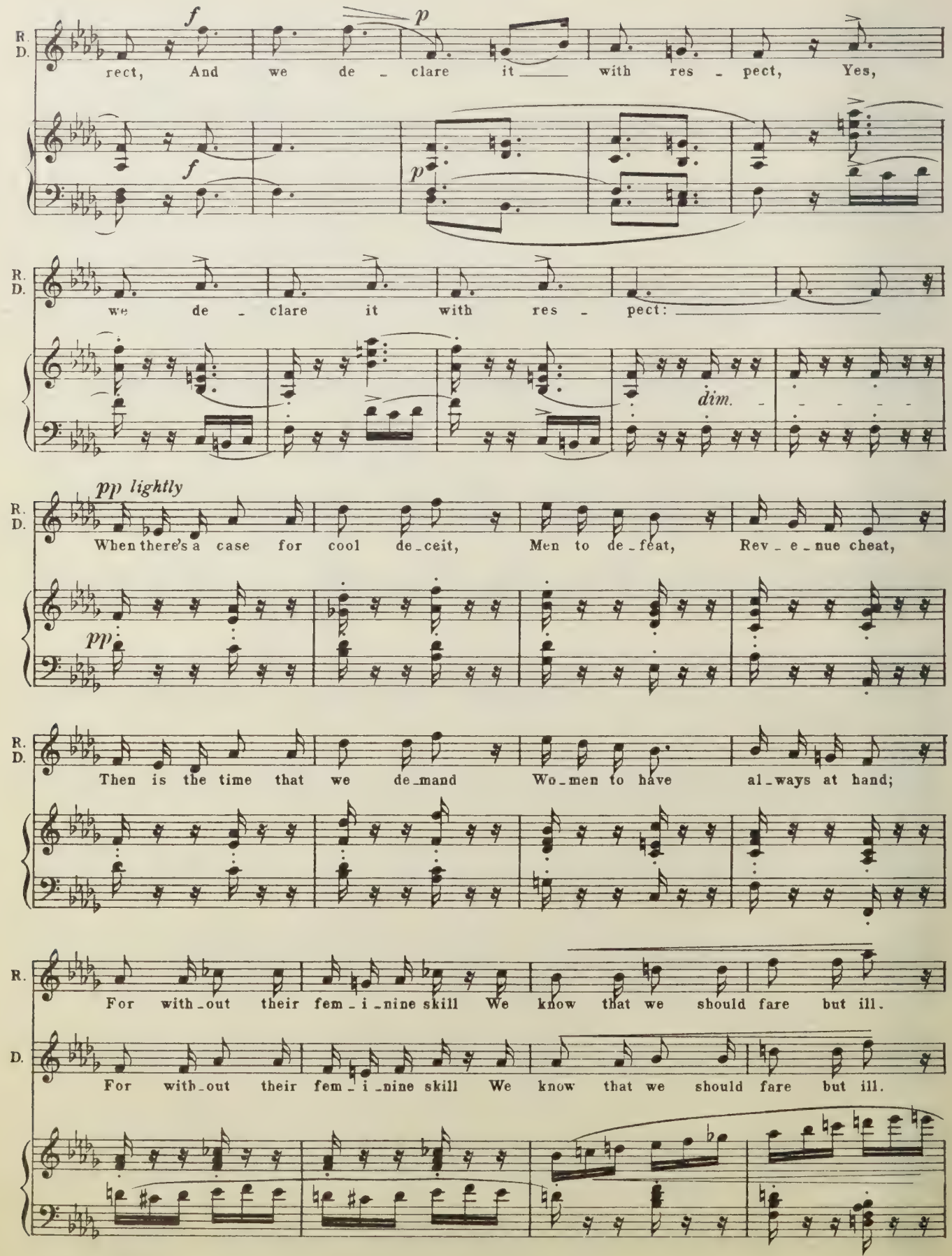
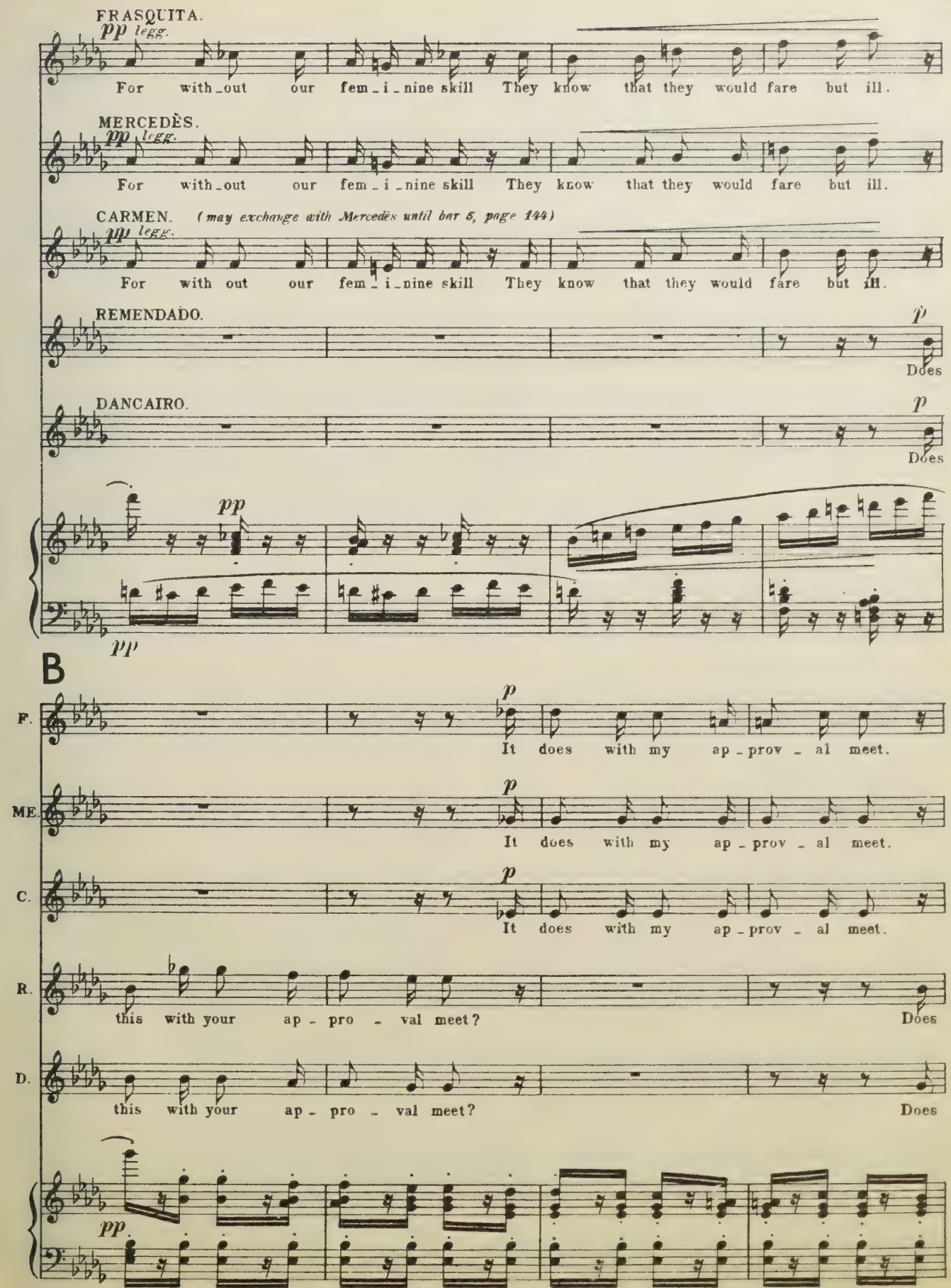

R. D.
f
p
rect, And we de - clare it with res - pect, Yes,
f
p
we de - clare it with res - pect:
dim.
pp lightly
When there's a case for cool de-ceit, Men to de-feat, Rev - e - nue cheat,
pp
Then is the time that we de-mand Wo-men to have al-ways at hand;
R.
For with-out their fem - i - nine skill We know that we should fare but ill.
D.
For with-out their fem - i - nine skill We know that we should fare but ill.



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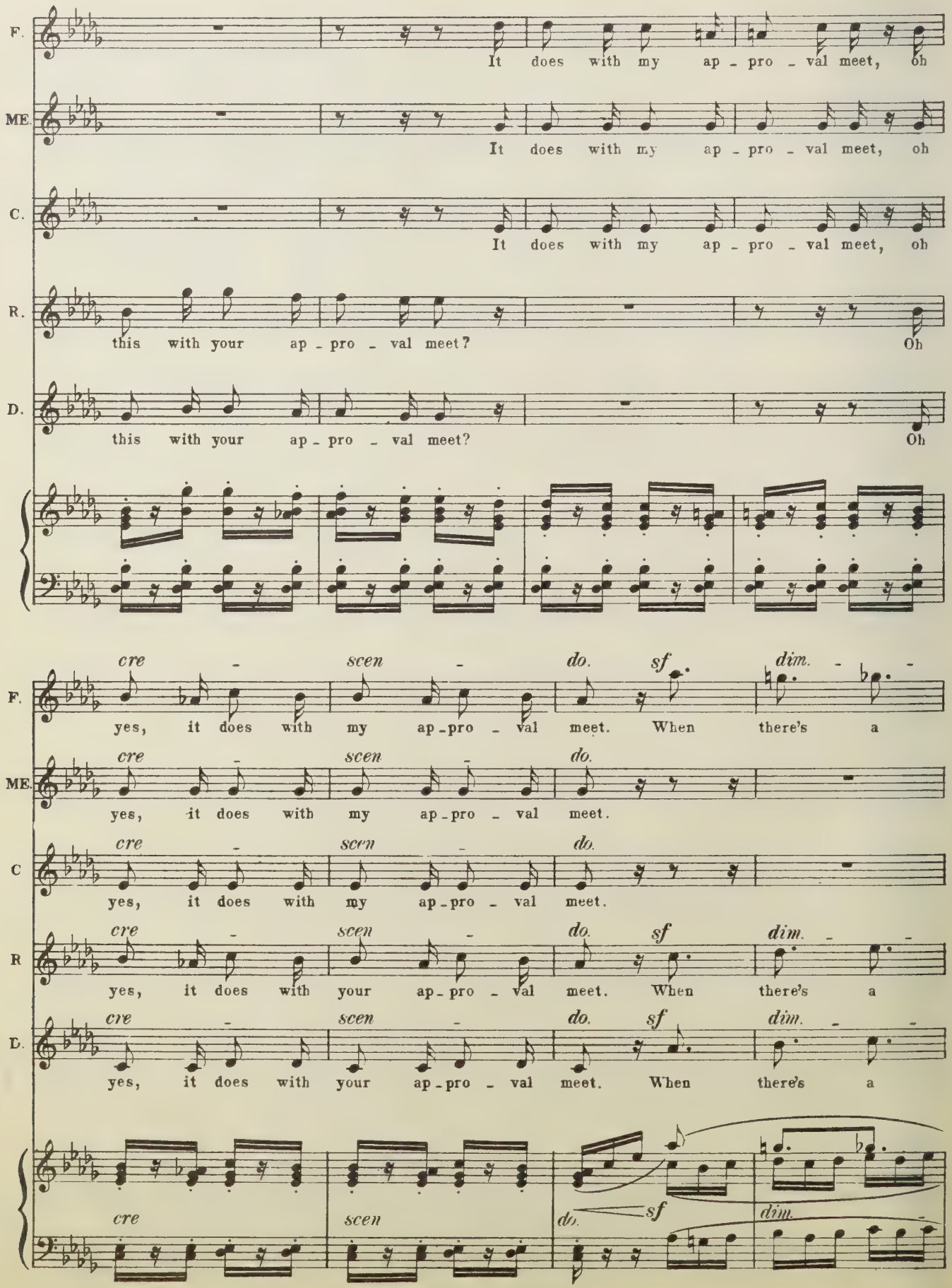
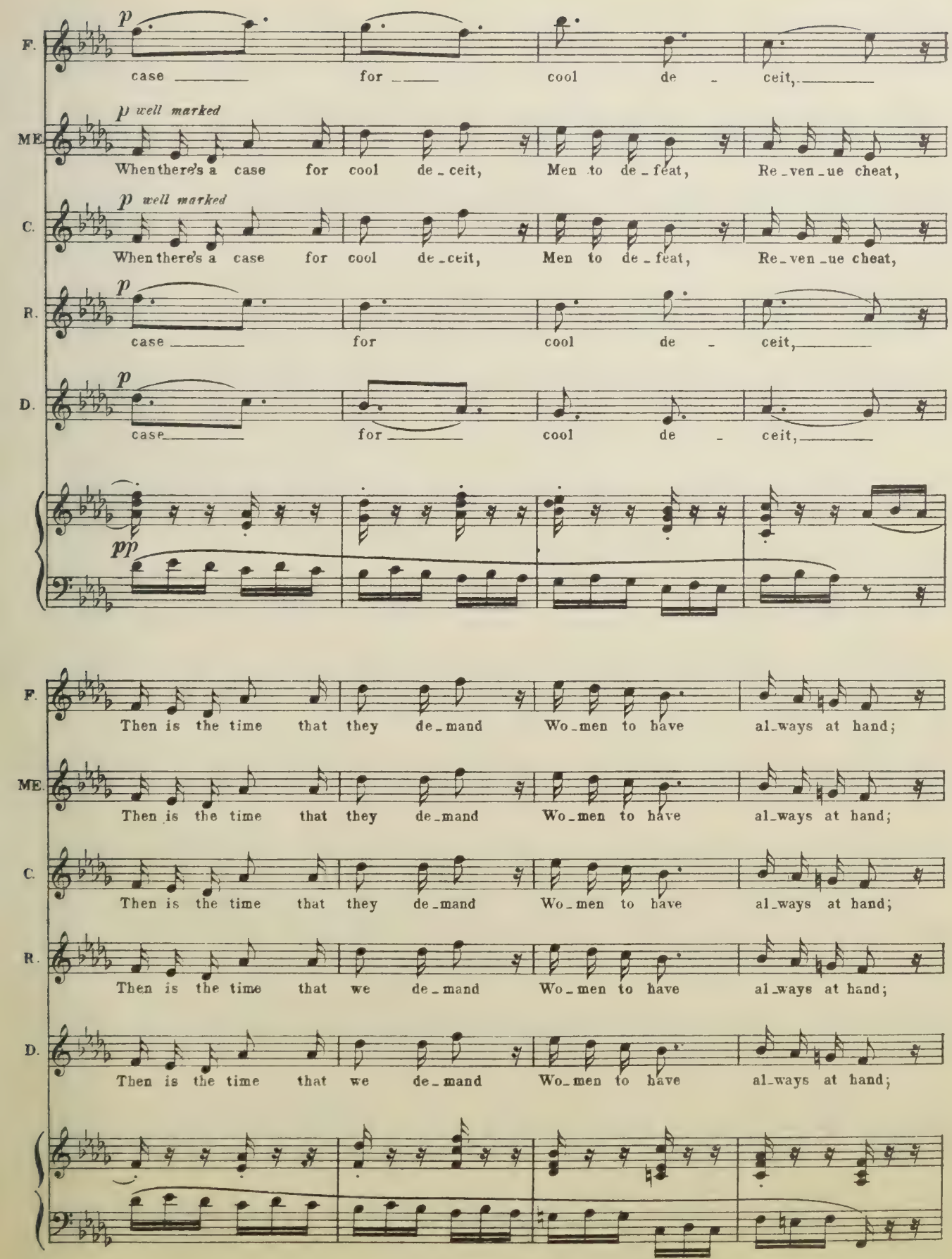
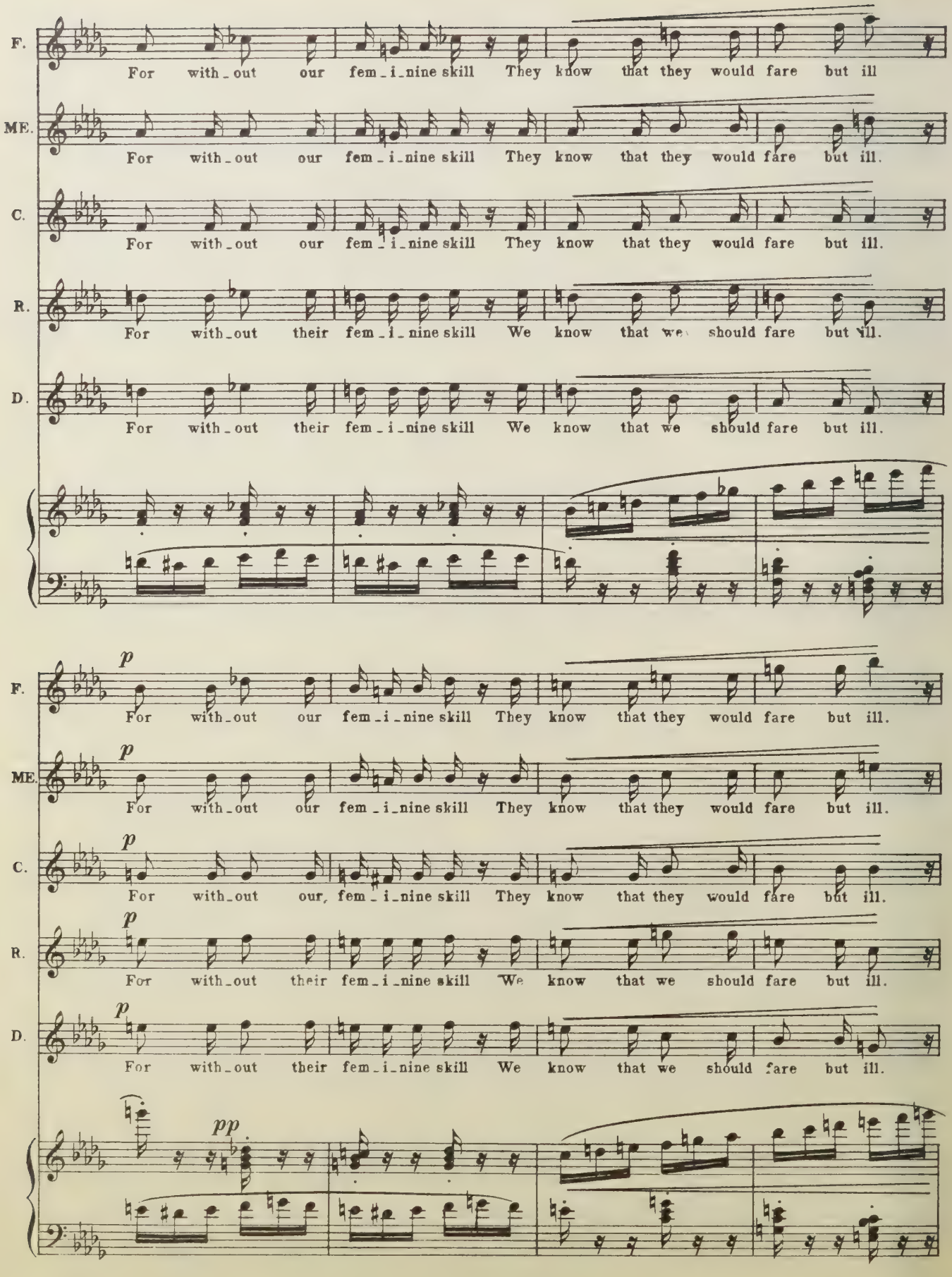
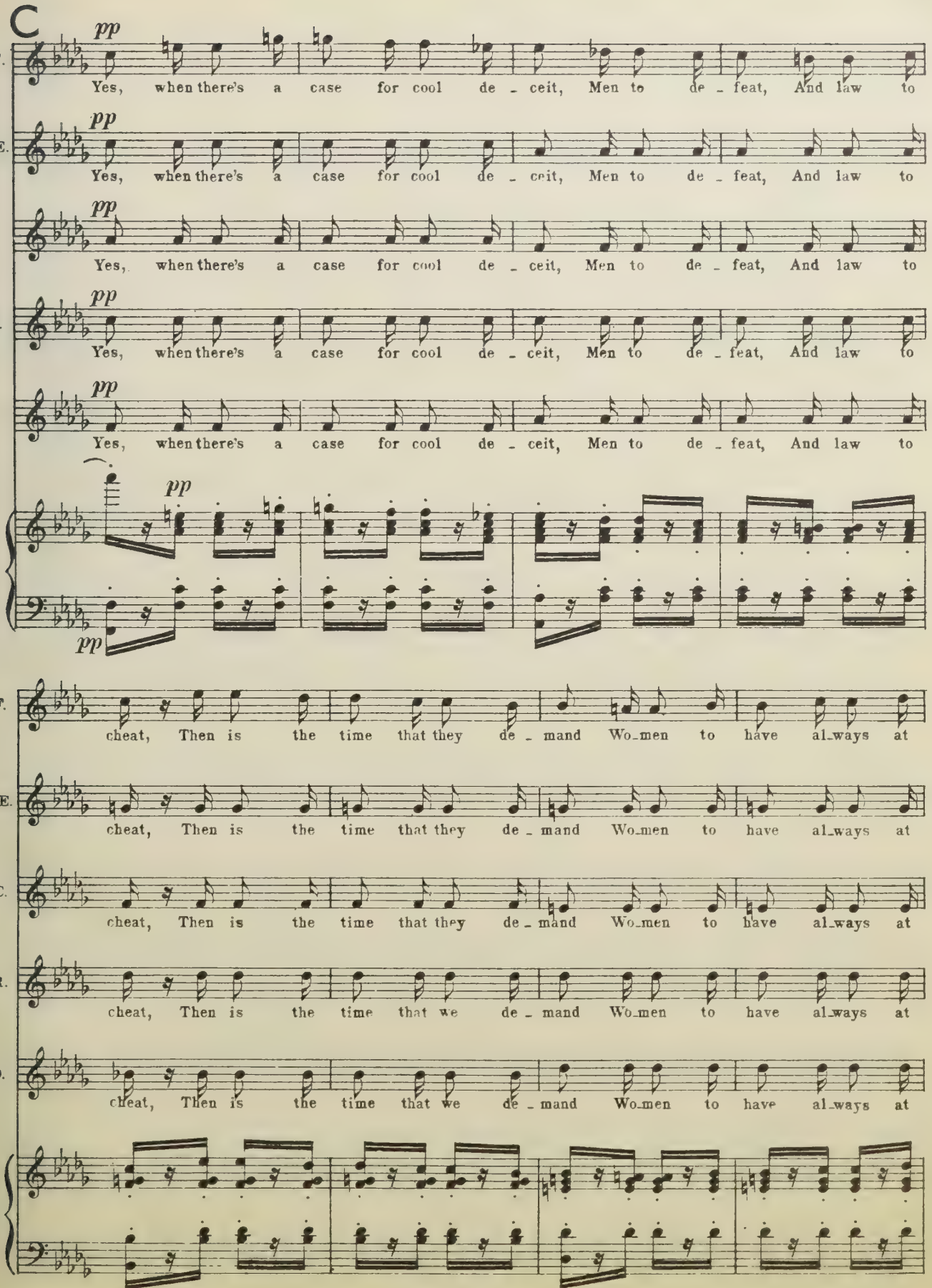
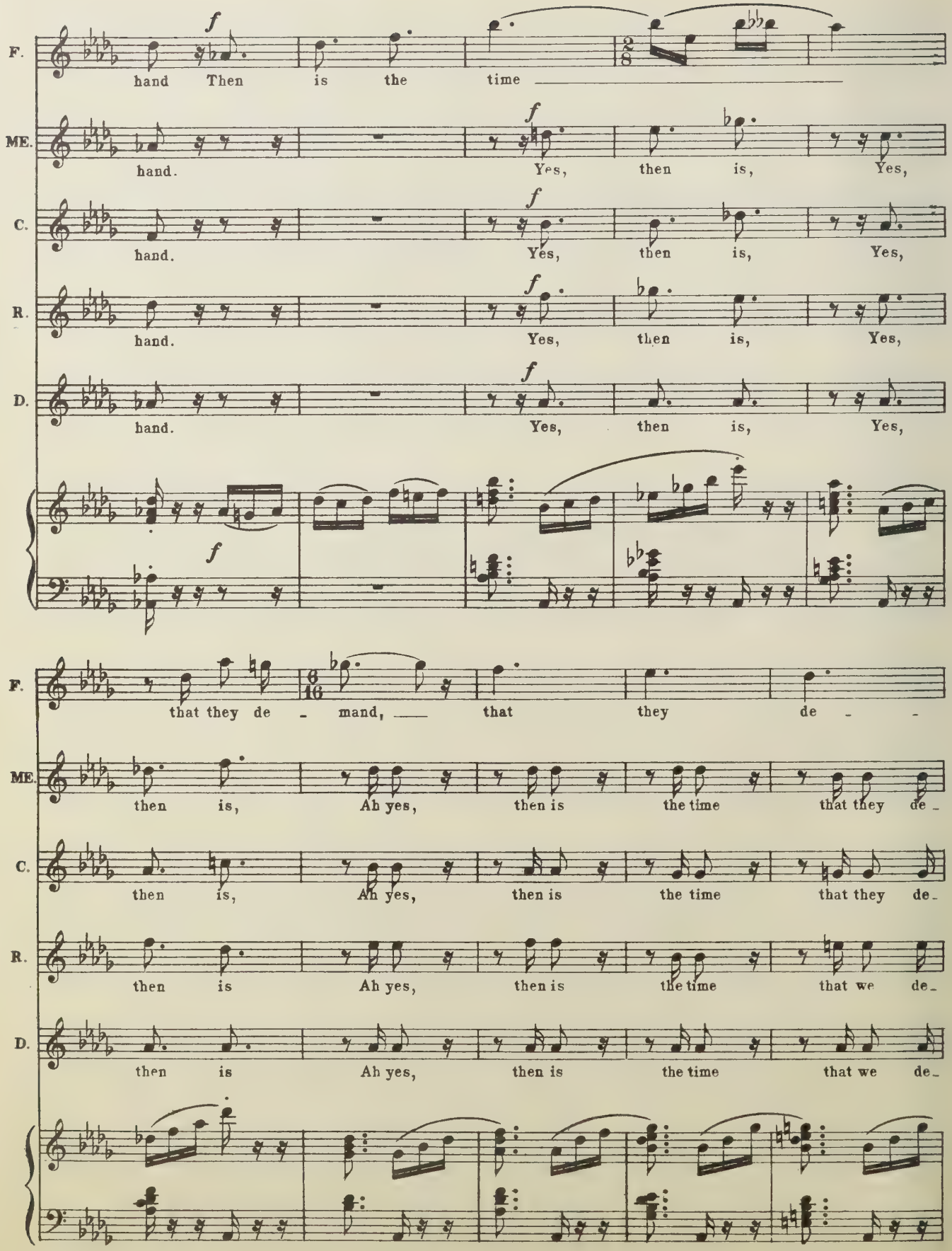

F.
It does with my ap - pro - val meet, oh
ME.
It does with my ap - pro - val meet, oh
C.
It does with my ap - pro - val meet, oh
R.
this with your ap - pro - val meet? Oh
D.
this with your ap - pro - val meet? Oh
cre - scen - do. sf dim. - -
F.
yes, it does with my ap - pro - val meet. When there's a
cre - scen - do.
ME.
yes, it does with my ap - pro - val meet.
cre - scen - do.
C
yes, it does with my ap - pro - val meet.
cre - scen - do. sf dim. - -
R
yes, it does with your ap - pro - val meet. When there's a
cre - scen - do. sf dim. - -
D.
yes, it does with your ap - pro - val meet. When there's a
cre
scen
do. sf
dim.


F.
p
case for cool de - ceit,
ME.
p well marked
When there's a case for cool de - ceit, Men to de - feat, Re - ven - ue cheat,
C.
p well marked
When there's a case for cool de - ceit, Men to de - feat, Re - ven - ue cheat,
R.
p
case for cool de - ceit,
D.
p
case for cool de - ceit,
pp
F.
Then is the time that they de - mand Wo - men to have al - ways at hand;
ME.
Then is the time that they de - mand Wo - men to have al - ways at hand;
C.
Then is the time that they de - mand Wo - men to have al - ways at hand;
R.
Then is the time that we de - mand Wo - men to have al - ways at hand;
D.
Then is the time that we de - mand Wo - men to have al - ways at hand;


F.
For with_out our fem_i_nine skill They know that they would fare but ill
ME.
For with_out our fem_i_nine skill They know that they would fare but ill.
C.
For with_out our fem_i_nine skill They know that they would fare but ill.
R.
For with_out their fem_i_nine skill We know that we should fare but ill.
D.
For with_out their fem_i_nine skill We know that we should fare but ill.
p
For with_out our fem_i_nine skill They know that they would fare but ill.
p
For with_out our fem_i_nine skill They know that they would fare but ill.
p
For with_out our, fem_i_nine skill They know that they would fare but ill.
p
For with_out their fem_i_nine skill We know that we should fare but ill.
p
For with_out their fem_i_nine skill We know that we should fare but ill.
pp


C
pp
F.
Yes, when there's a case for cool de - ceit, Men to de - feat, And law to
ME.
Yes, when there's a case for cool de - ceit, Men to de - feat, And law to
C.
Yes, when there's a case for cool de - ceit, Men to de - feat, And law to
R.
Yes, when there's a case for cool de - ceit, Men to de - feat, And law to
D.
Yes, when there's a case for cool de - ceit, Men to de - feat, And law to
pp
pp
F.
cheat, Then is the time that they de - mand Wo-men to have al-ways at
ME.
cheat, Then is the time that they de - mand Wo-men to have al-ways at
C.
cheat, Then is the time that they de - mand Wo-men to have al-ways at
R.
cheat, Then is the time that we de - mand Wo-men to have al-ways at
D.
cheat, Then is the time that we de - mand Wo-men to have al-ways at


F.
hand Then is the time
ME.
hand. Yes, then is, Yes,
C.
hand. Yes, then is, Yes,
R.
hand. Yes, then is, Yes,
D.
hand. Yes, then is, Yes,
f
F.
that they de - mand, that they de -
ME.
then is, Ah yes, then is the time that they de -
C.
then is, Ah yes, then is the time that they de -
R.
then is Ah yes, then is the time that we de -
D.
then is Ah yes, then is the time that we de -

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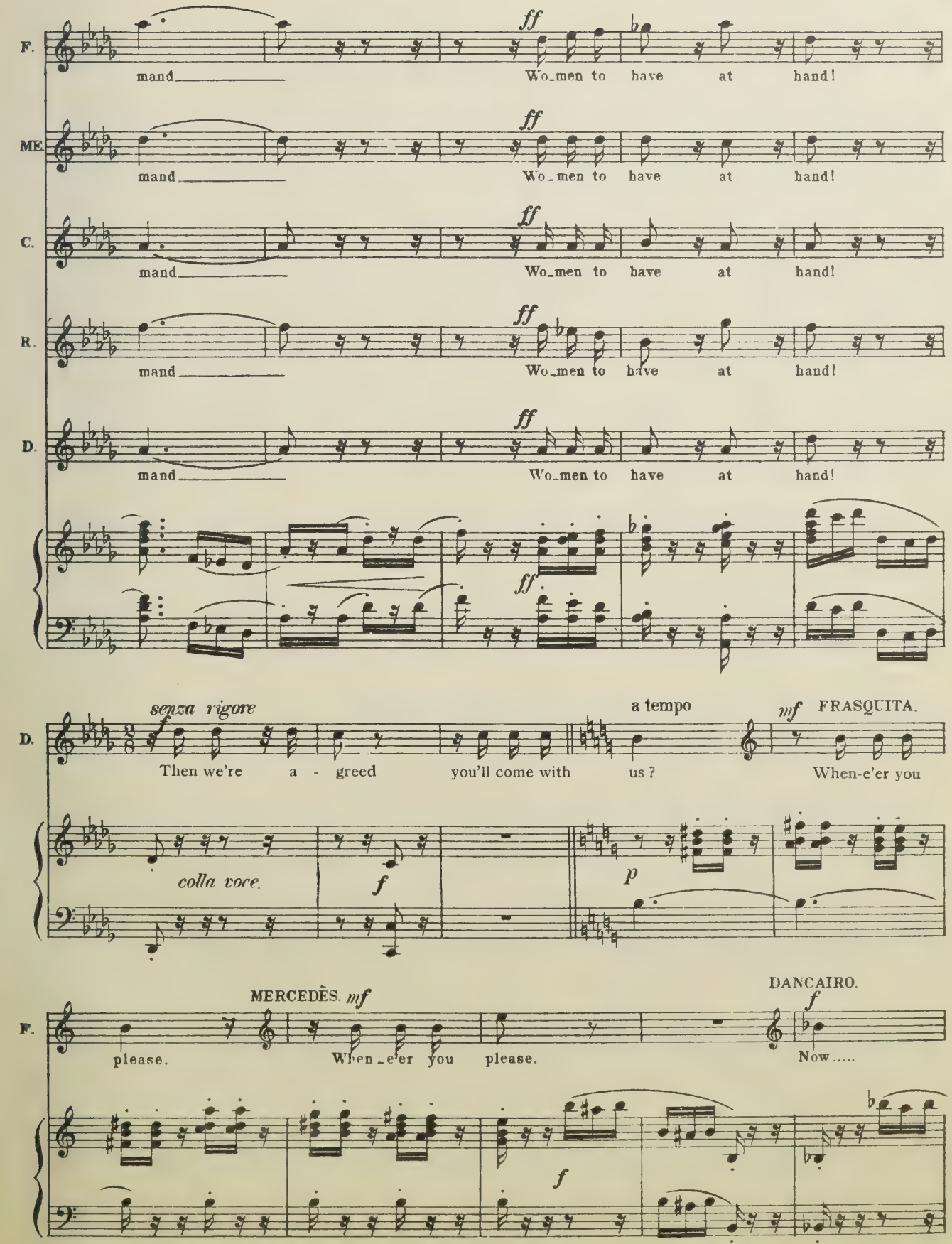

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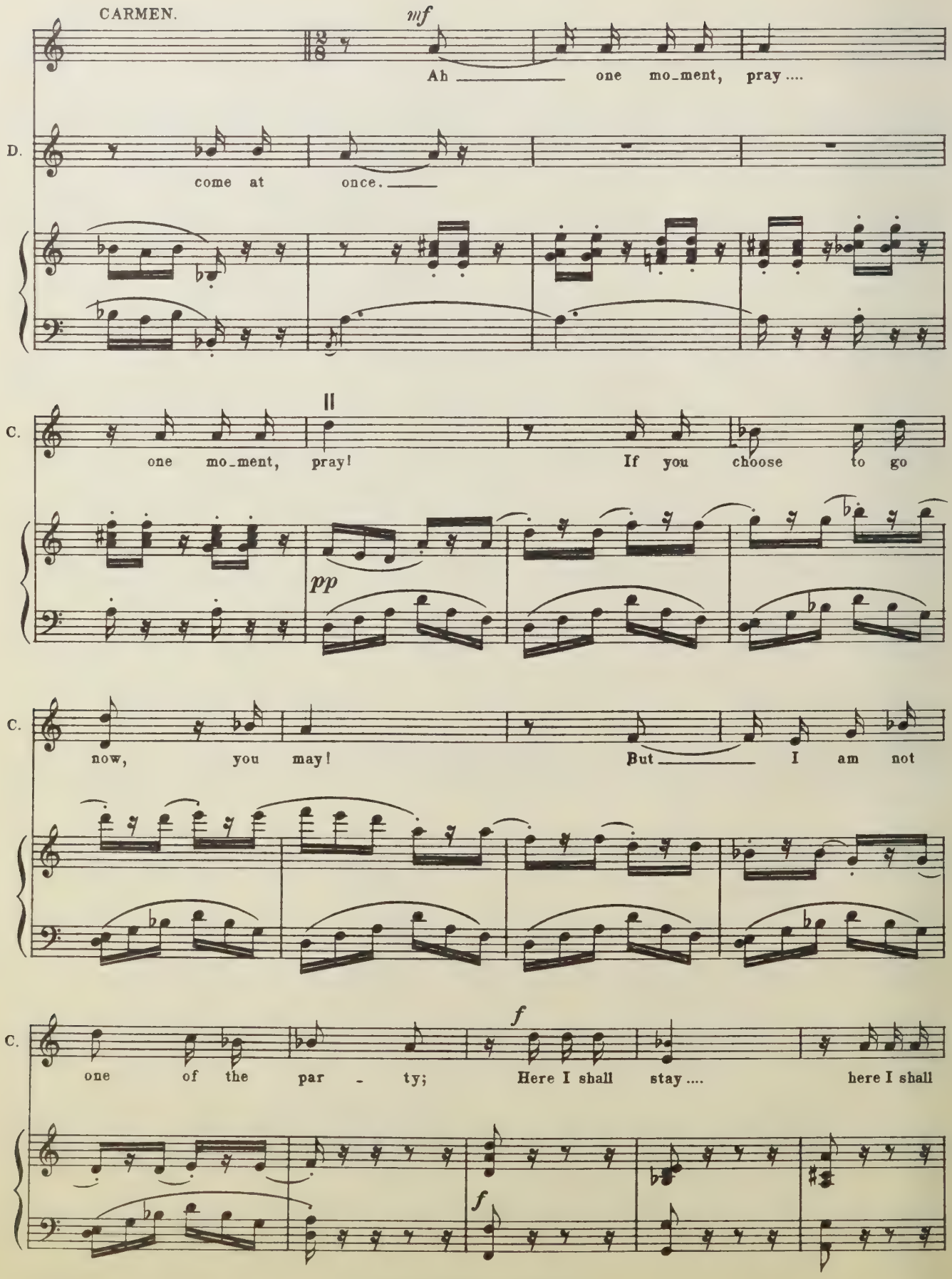

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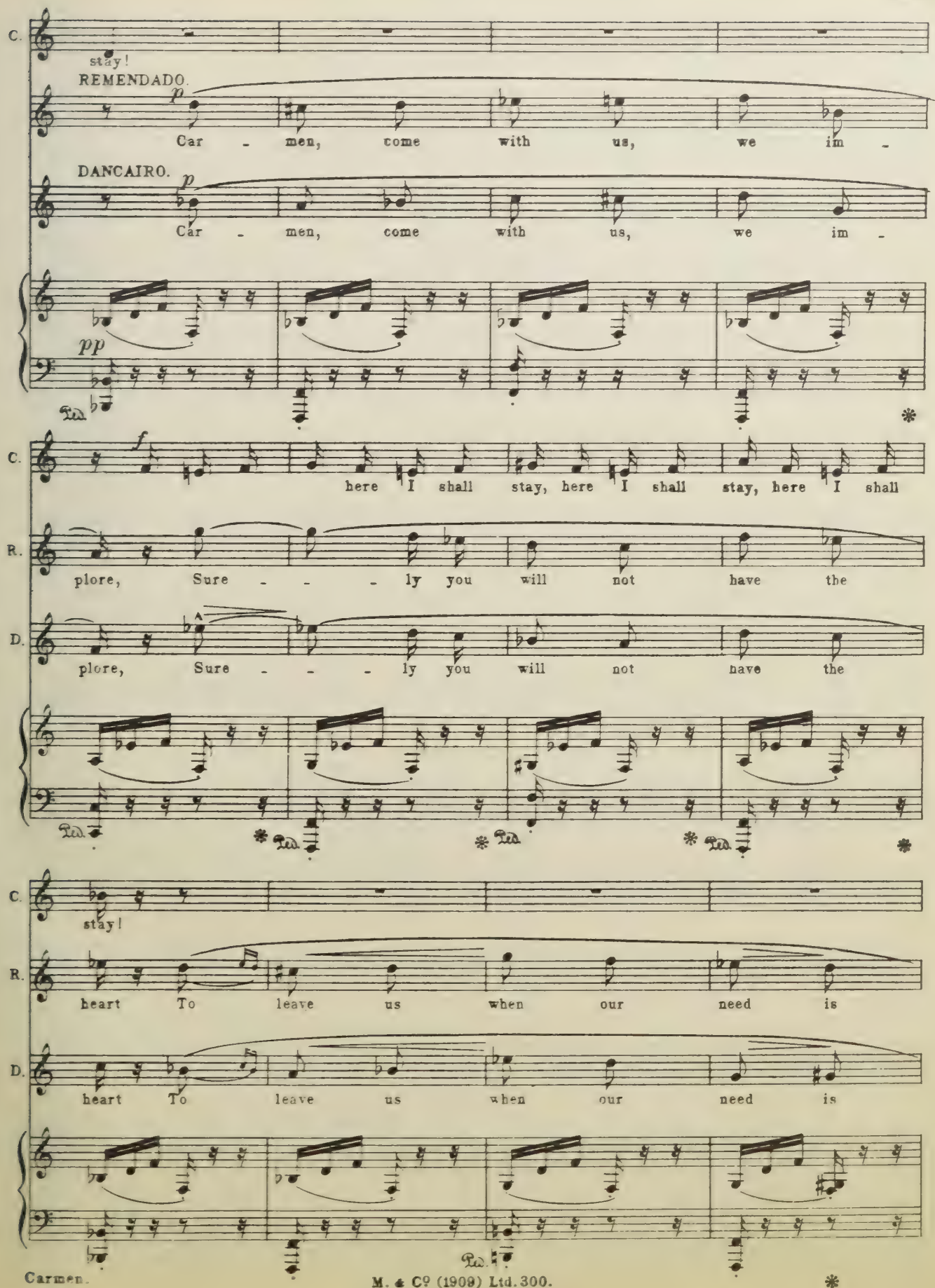

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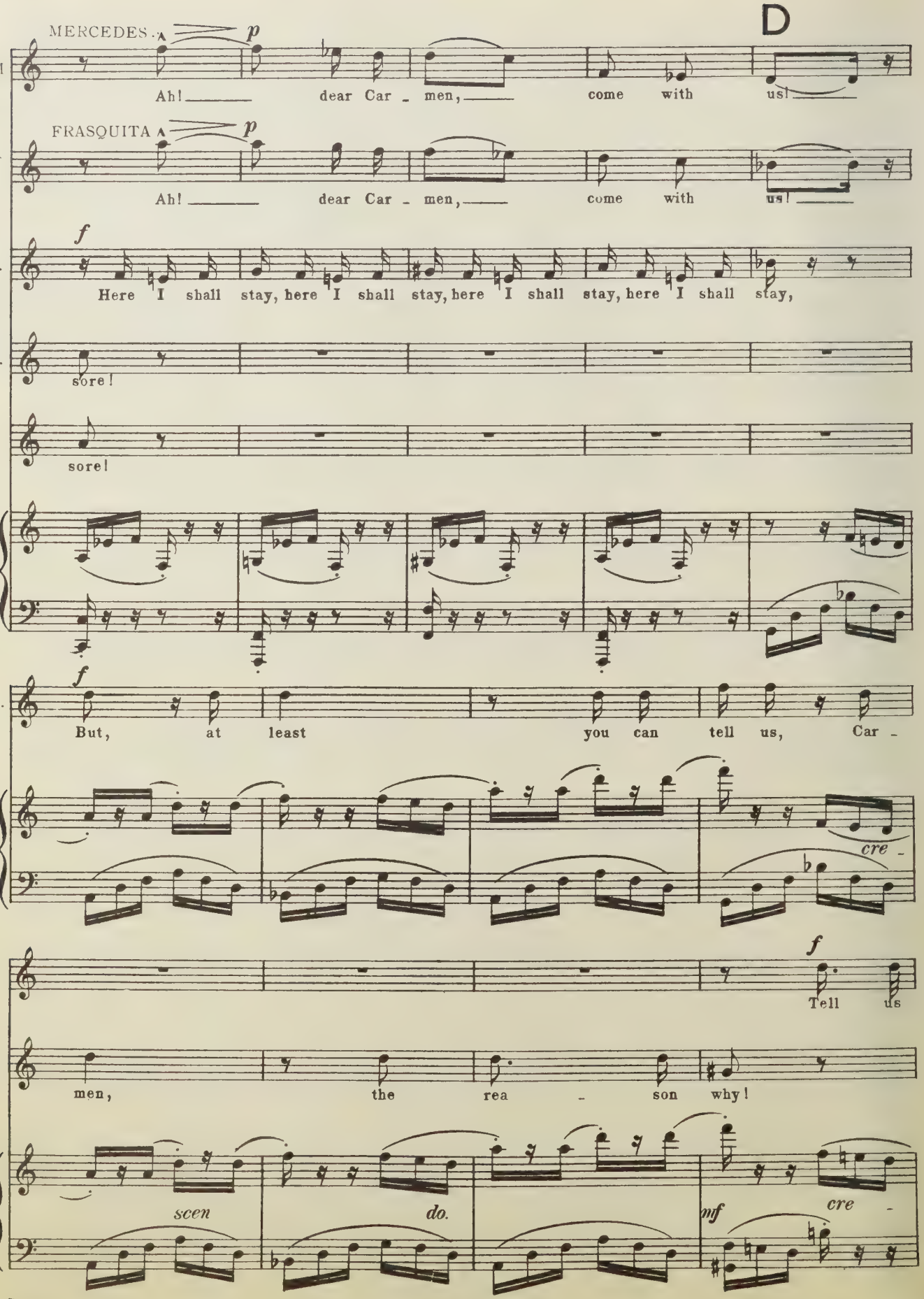

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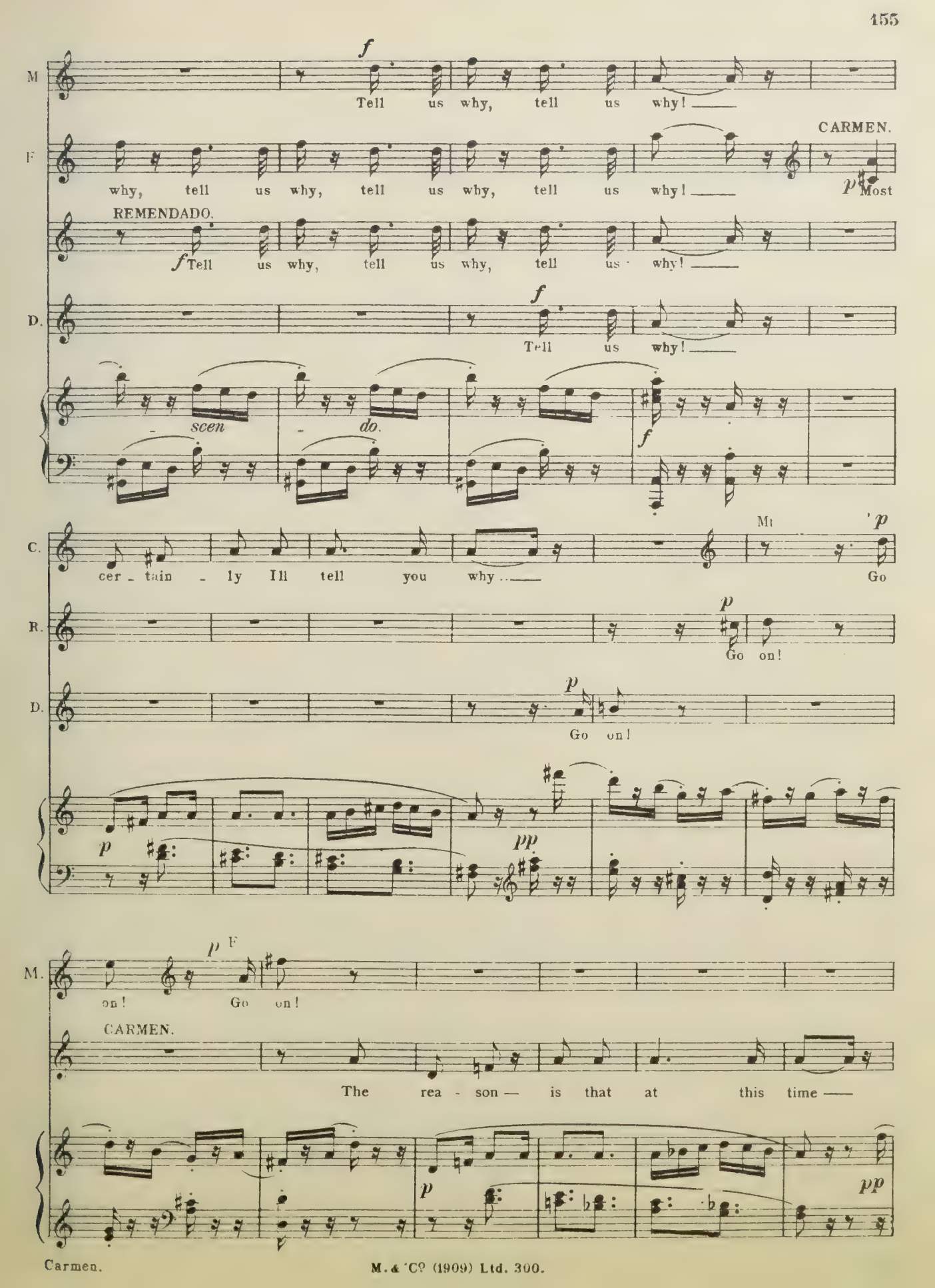

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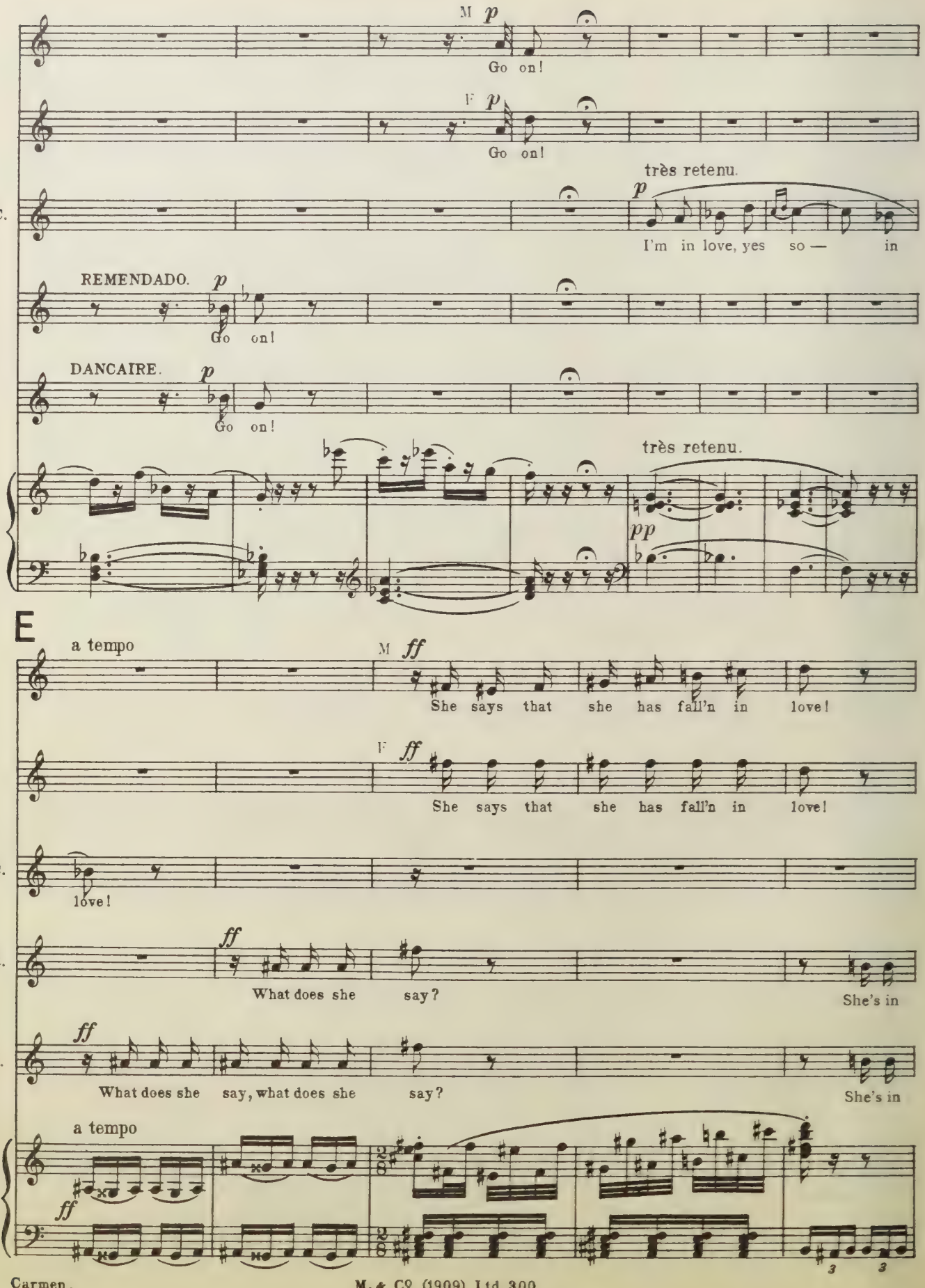

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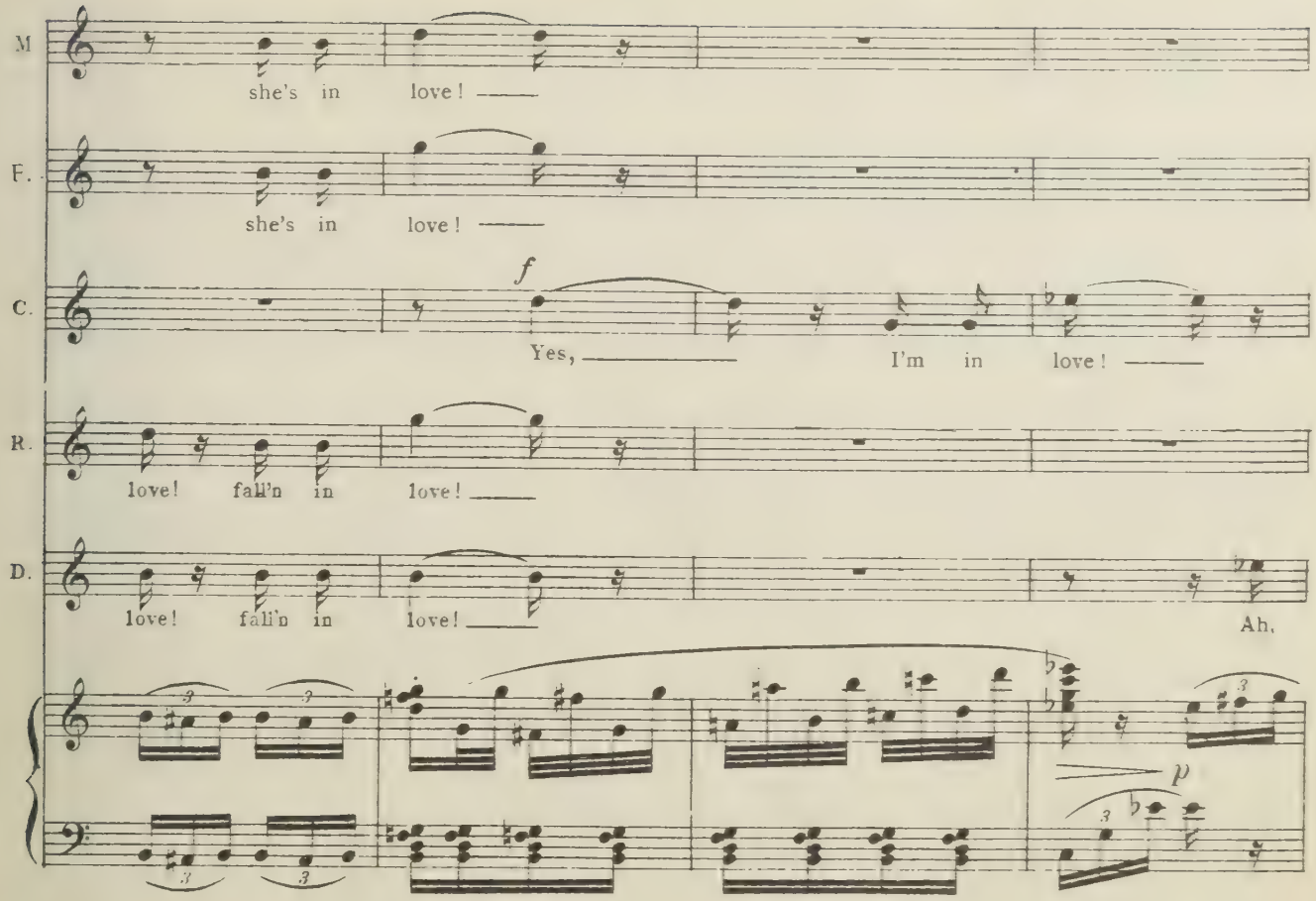
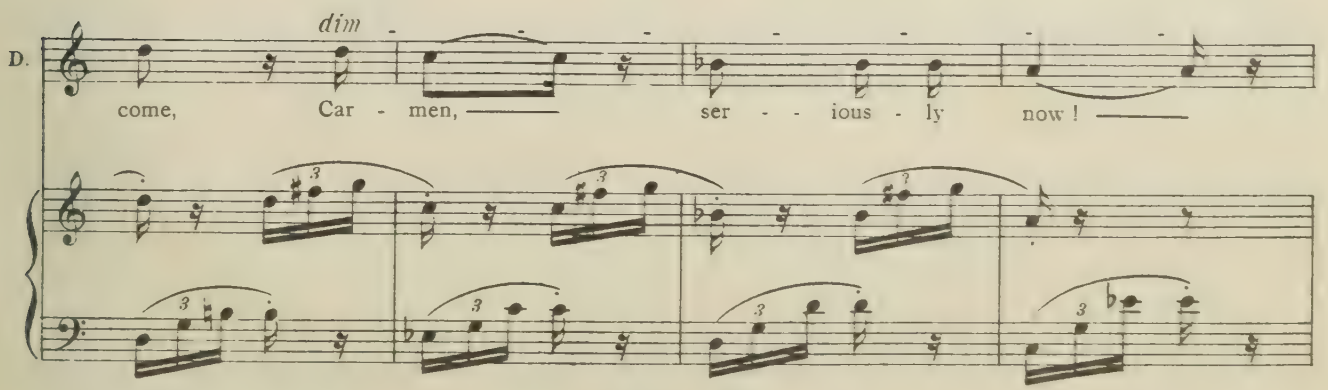
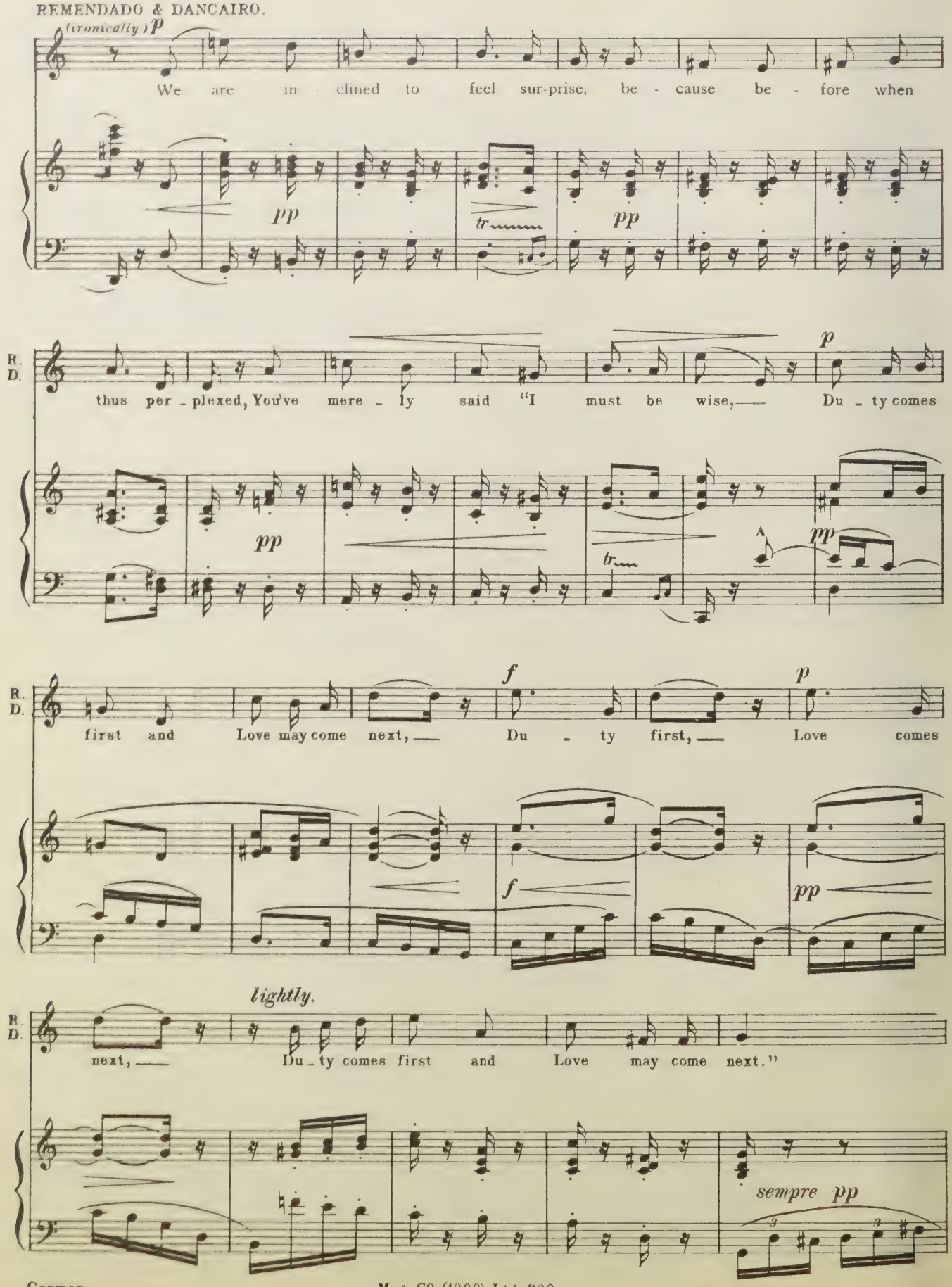

M.
she's in love!
F.
she's in love!
C.
f
Yes, I'm in love!
R.
love! fall'n in love!
D.
love! fall'n in love!
Ah,
p

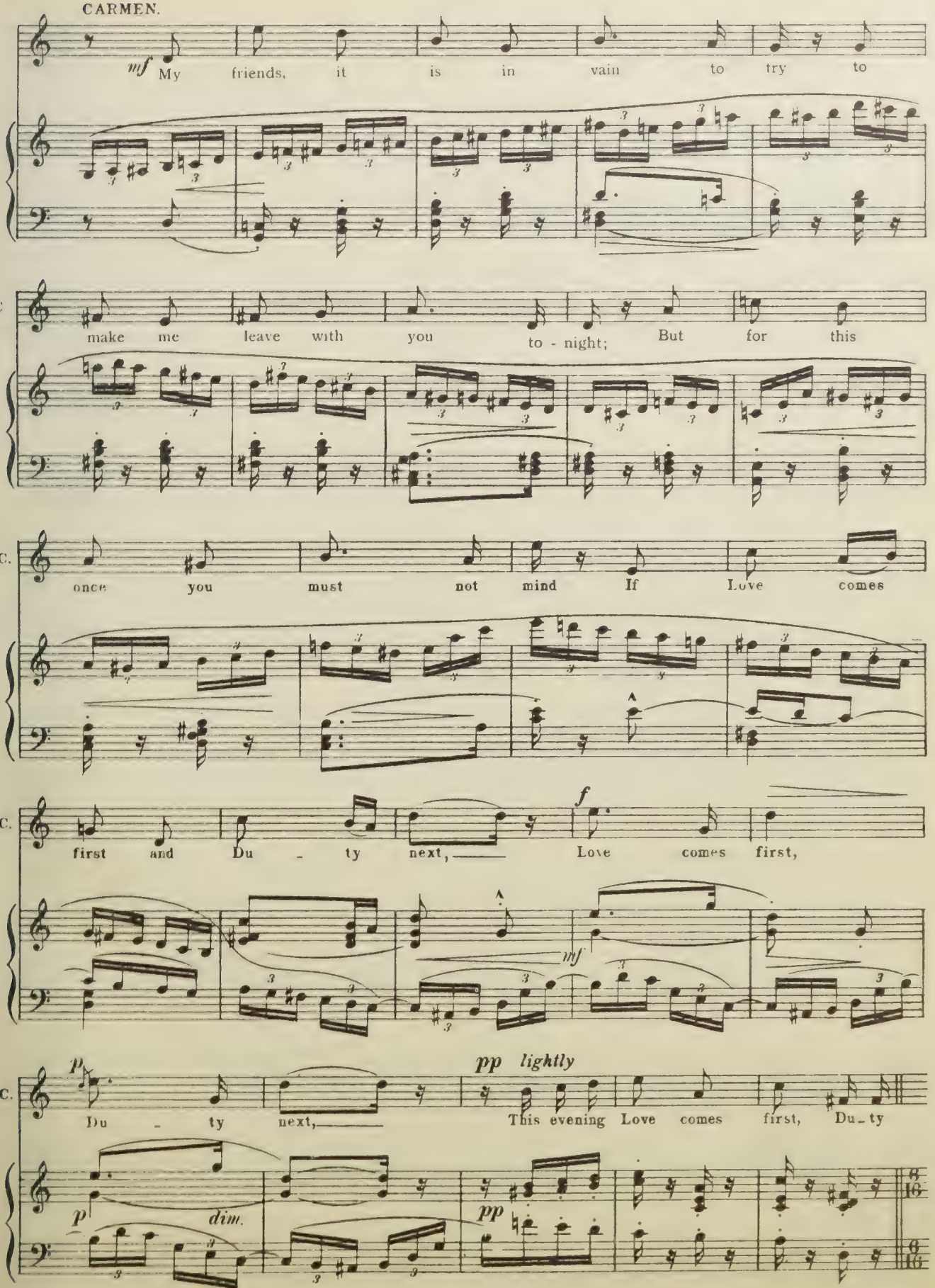

D.
dim
come, Car - men, ser - - ious - ly now!

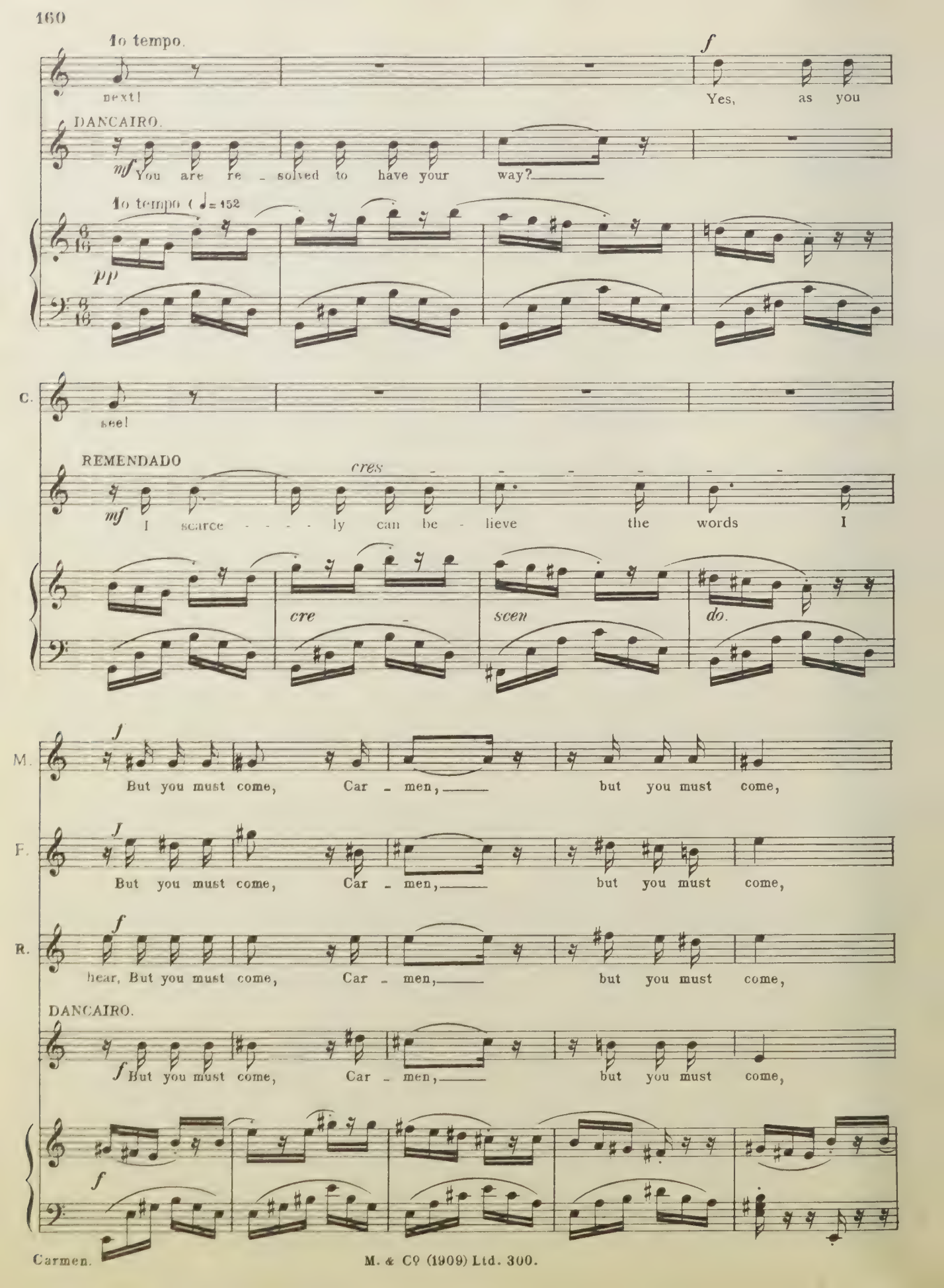
F

CARMEN. molto rall.
a tempo ma un poco ritenuto.
I'm in love, yes, mad - ly in love!
a tempo ma un poco ritenuto.
pp colla voce
M.D.

REMENDADO & DANCAIRO.




CARMEN.
mf My friends, it is in vain to try to
C. make me leave with you to - night; But for this
C. once you must not mind If Love comes
C. first and Du - ty next, Love comes first,
f
mf
C. p Du - ty next,
pp lightly
This evening Love comes first, Du - ty
p
dim.
pp


1o tempo.
next!
f
Yes, as you
DANCAIRO.
mf You are re - solved to have your way?
1o tempo (= 152
pp
C.
see!
REMENDADO
cres
mf I scarce - - - - ly can be - lieve the words I
cre -
scen
do.
M.
f But you must come, Car - men, but you must come,
F.
f But you must come, Car - men, but you must come,
R.
f hear, But you must come, Car - men, but you must come,
DANCAIRO.
f But you must come, Car - men, but you must come,
f

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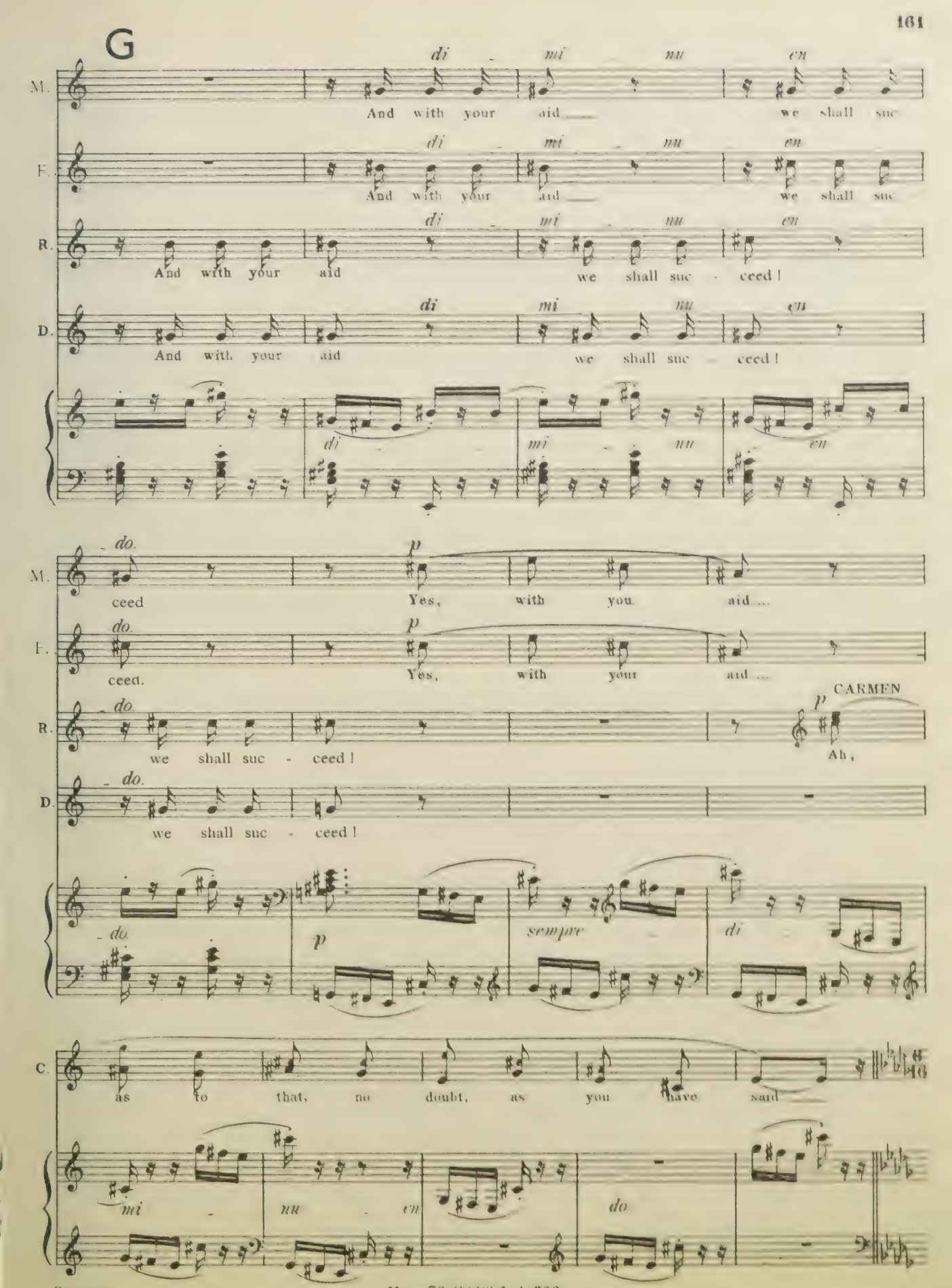

G
M.
F.
R.
D.
di - mi nu en
And with your aid we shall suc
ceed!
do.
ceed
Yes, with you aid ...
Yes, with your aid ...
CARMEN
Ah,
we shall suc - ceed!
p
sempre
C.
as to that, no doubt, as you have said
mi - nu - en
do

(Carmen may exchange with Mercedes to the end)

FRASQUITA. *ppp* *leggierissimo*

When there's a case for cool de_ceit, Men to de_feat, Rev_ e _nue cheat,

MERCEDÈS. *ppp* *leggierissimo*

When there's a case for cool de_ceit, Men to de_feat, Rev_ e _nue cheat,

C. *ppp* *leggierissimo*

When there's a case for cool de_ceit, Men to de_feat, Rev_ e _nue cheat,

REMENDADO. *ppp* *leggierissimo*

When there's a case for cool de_ceit, Men to de_feat, Rev_ e _nue cheat,

DANCAIRO. *ppp* *leggierissimo*

When there's a case for cool de_ceit, Men to de_feat, Rev_ e _nue cheat,

ppp

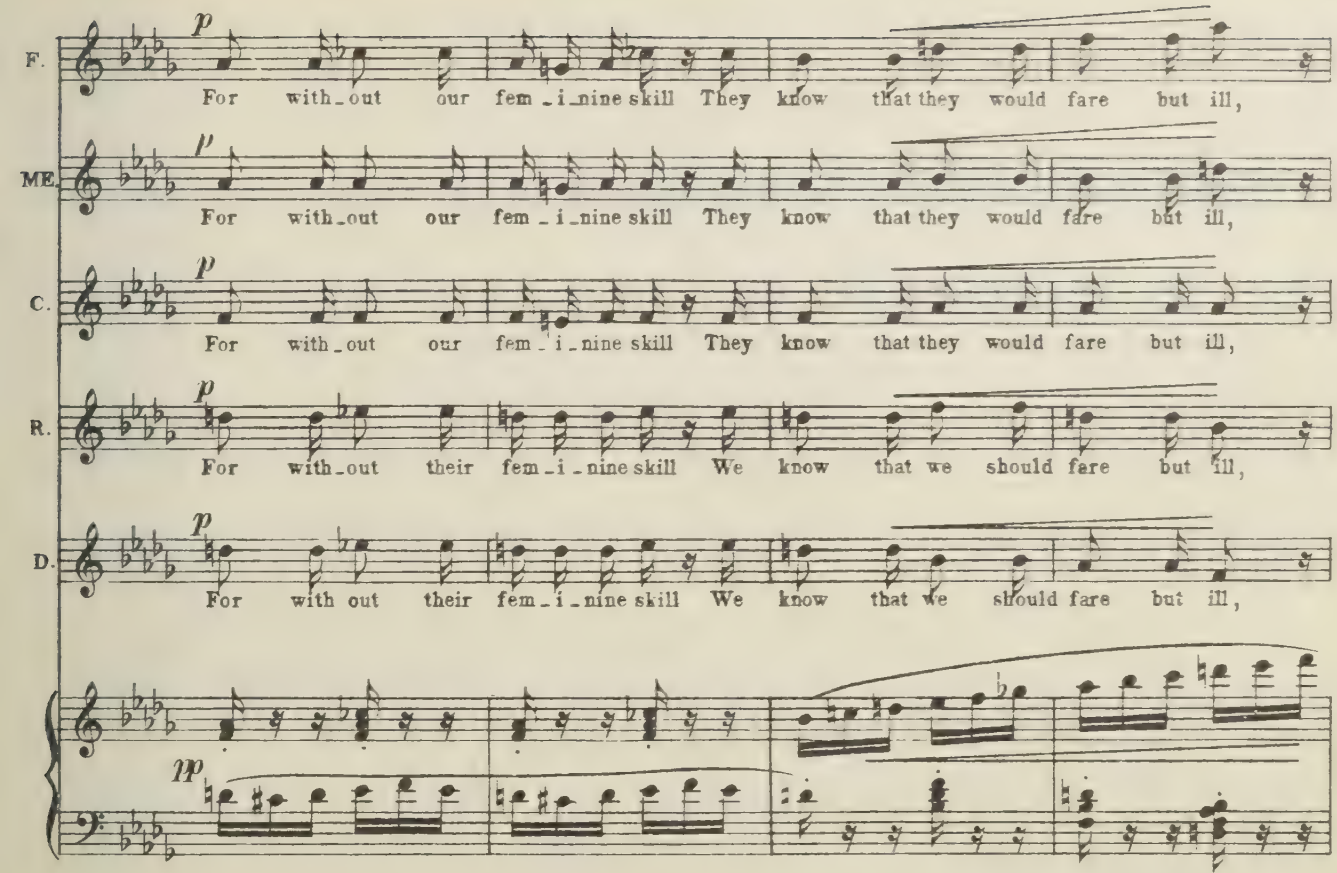
F. Then is the time that they de_mand Wo_men to have al_ways at hand;

ME. Then is the time that they de_mand Wo_men to have al_ways at hand,

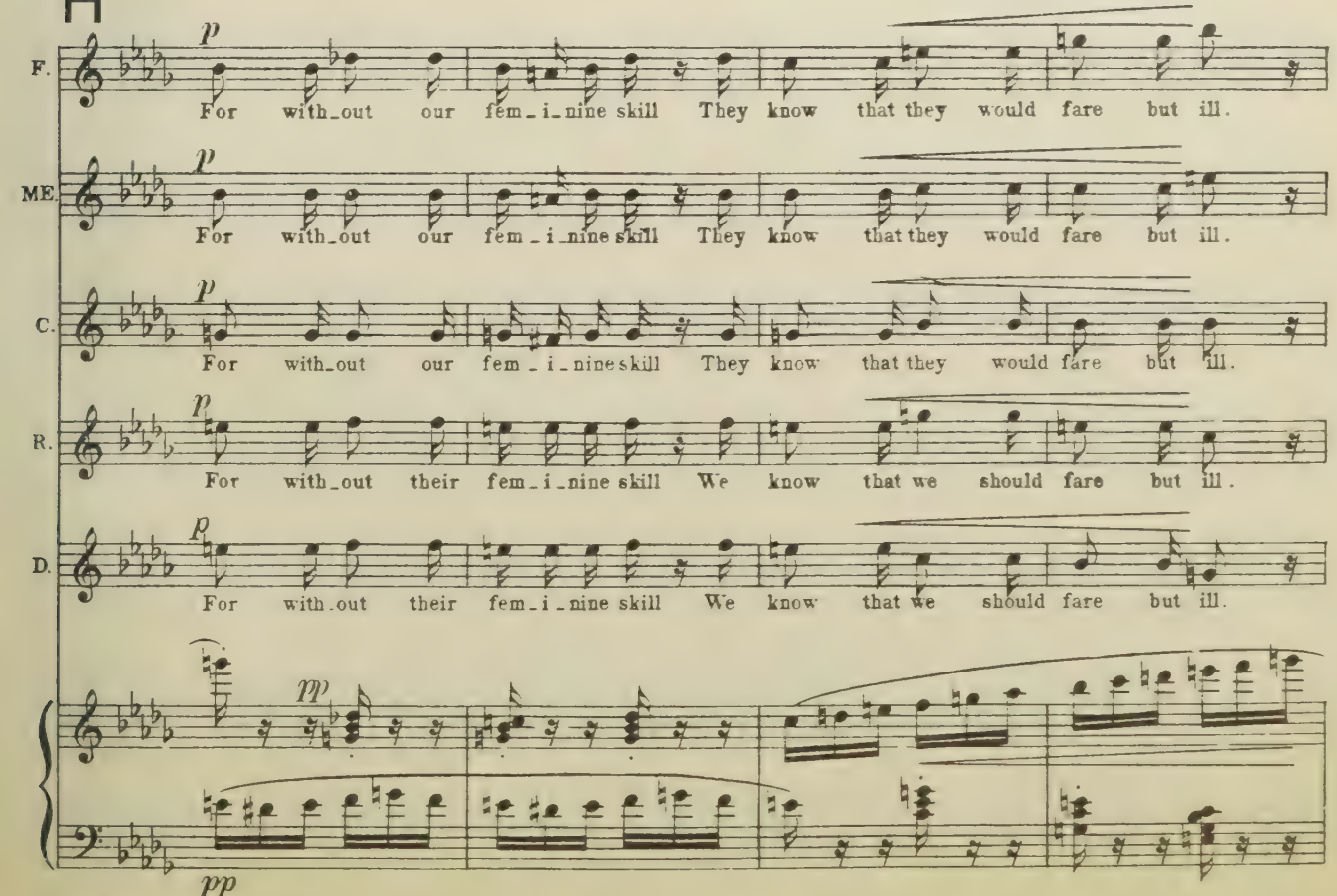
C. Then is the time that they de_mand Wo_men to have al_ways at hand;

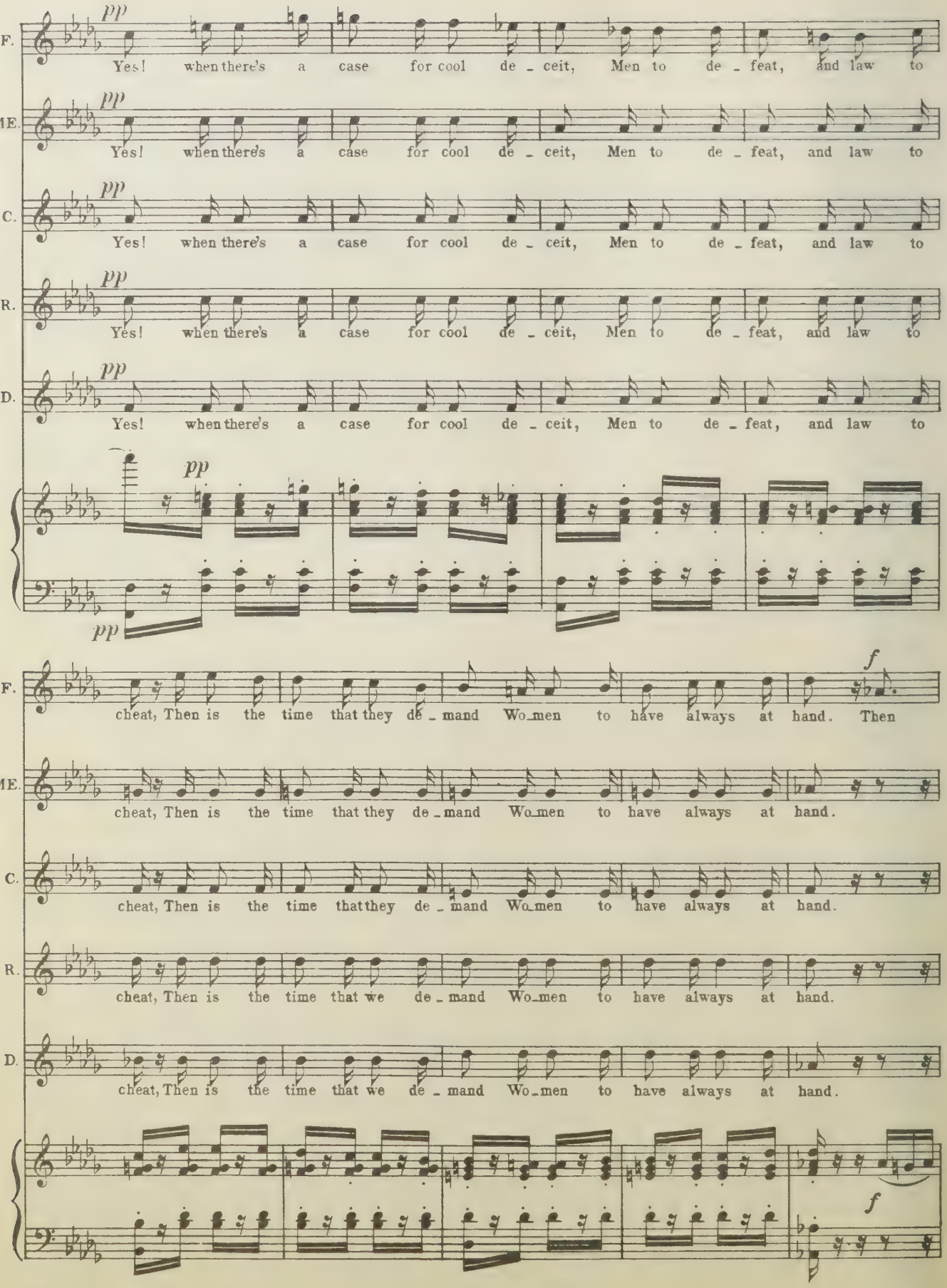
R. Then is the time that we de_mand Wo_men to have al_ways at hand;

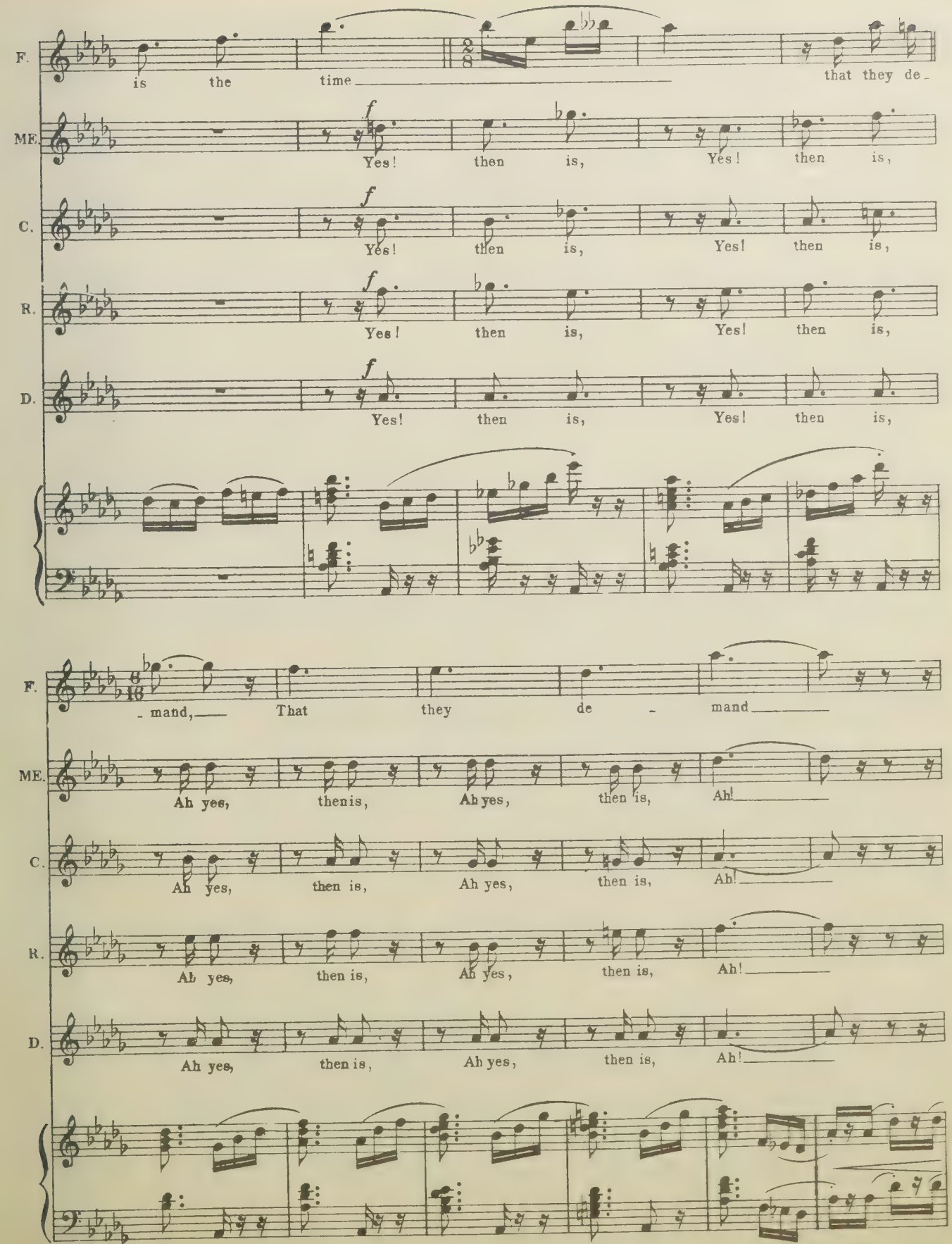
D. Then is the time that we de_mand Wo_men to have al_ways at hand;

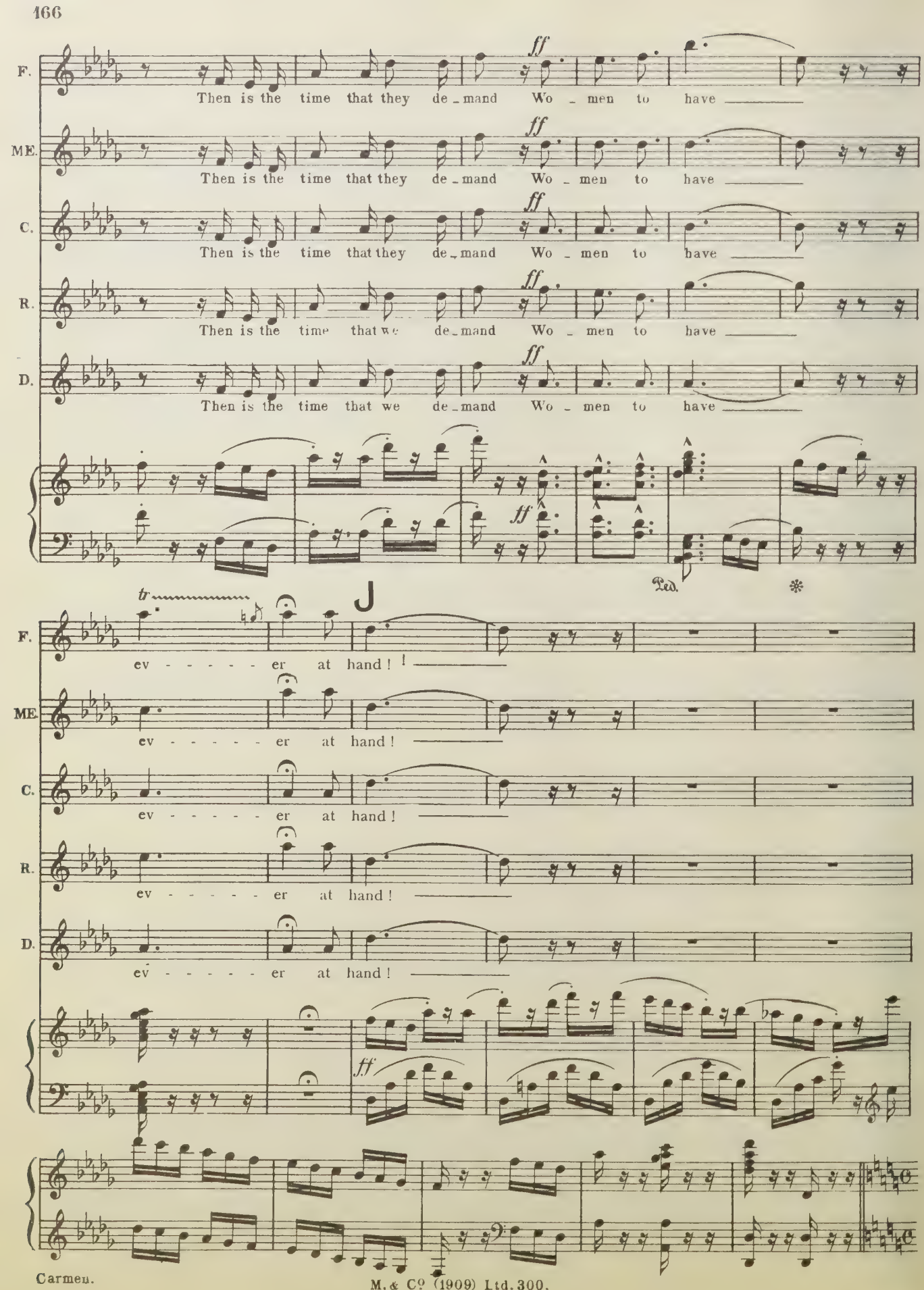

F.
p
For with_out our fem_i_nine skill They know that they would fare but ill,
ME.
p
For with_out our fem_i_nine skill They know that they would fare but ill,
C.
p
For with_out our fem_i_nine skill They know that they would fare but ill,
R.
p
For with_out their fem_i_nine skill We know that we should fare but ill,
D.
p
For with out their fem_i_nine skill We know that we should fare but ill,
pp

H


F.
p
For with_out our fem_i_nine skill They know that they would fare but ill.
ME.
p
For with_out our fem_i_nine skill They know that they would fare but ill.
C.
p
For with_out our fem_i_nine skill They know that they would fare but ill.
R.
p
For with_out their fem_i_nine skill We know that we should fare but ill.
D.
p
For with_out their fem_i_nine skill We know that we should fare but ill.
pp
pp


F.
pp
Yes! when there's a case for cool de - ceit, Men to de - feat, and law to
ME.
pp
Yes! when there's a case for cool de - ceit, Men to de - feat, and law to
C.
pp
Yes! when there's a case for cool de - ceit, Men to de - feat, and law to
R.
pp
Yes! when there's a case for cool de - ceit, Men to de - feat, and law to
D.
pp
Yes! when there's a case for cool de - ceit, Men to de - feat, and law to
pp
pp
F.
f
cheat, Then is the time that they de - mand Wo-men to have always at hand. Then
ME.
cheat, Then is the time that they de - mand Wo-men to have always at hand.
C.
cheat, Then is the time that they de - mand Wo-men to have always at hand.
R.
cheat, Then is the time that we de - mand Wo-men to have always at hand.
D.
cheat, Then is the time that we de - mand Wo-men to have always at hand.
f


F.
is the time that they de-
ME.
f
Yes! then is, Yes! then is,
C.
f
Yes! then is, Yes! then is,
R.
f
Yes! then is, Yes! then is,
D.
f
Yes! then is, Yes! then is,
- mand, That they de - mand
ME.
Ah yes, then is, Ah yes, then is, Ah!
C.
Ah yes, then is, Ah yes, then is, Ah!
R.
Ah yes, then is, Ah yes, then is, Ah!
D.
Ah yes, then is, Ah yes, then is, Ah!



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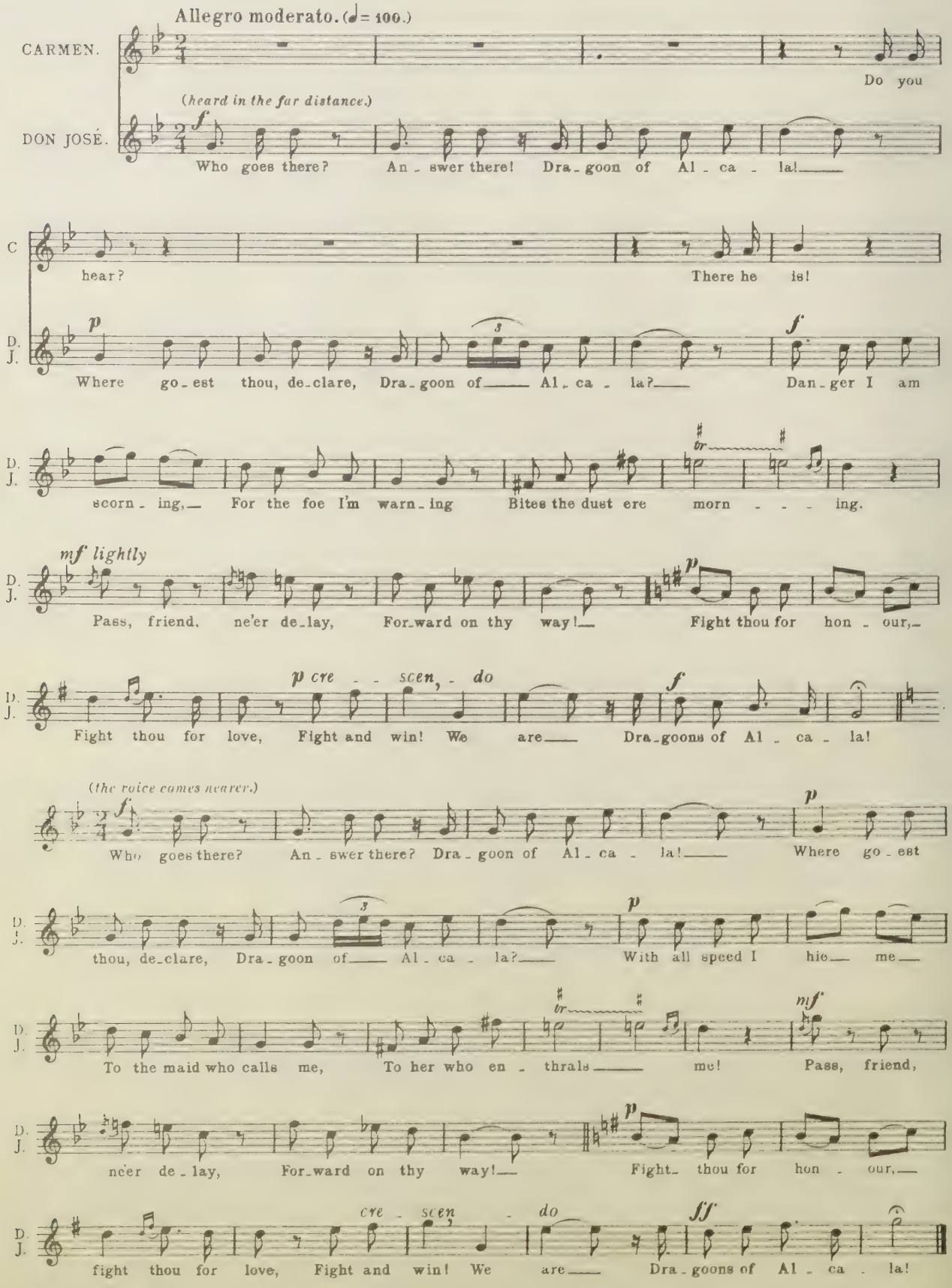
DANCAIRO. (recit.)
But whom do you ex - pect?
CARMEN.
On - ly a sol - dier whom I met not long a -
f
p
C.
go ——
And, throughdoing me a ser - vice, got himself in - to pri - son.
REMENDADO.
A de - li - cate
DANCAIRO.
mat - ter! But of this ap - point - ment your soldier may think bet - ter.
Are you quite cer - tain he will come? ——
f

Nº 14. CANZONET.


Allegro moderato. (♩= 100.)
CARMEN.
Do you
(heard in the far distance.)
DON JOSÉ.
Who goes there? An - swer there! Dra - goon of Al - ca - la!
C
hear? There he is!
D. J.
Where go - est thou, de - clare, Dra - goon of Al - ca - la? Dan - ger I am
scorn - ing, For the foe I'm warn - ing Bites the dust ere morn - - - ing.
mf lightly
Pass, friend, ne'er de - lay, For - ward on thy way! Fight thou for hon - our,
p cre - scen, - do
Fight thou for love, Fight and win! We are Dra - goons of Al - ca - la!
(the voice comes nearer.)
Who goes there? An - swer there? Dra - goon of Al - ca - la! Where go - est
thou, de - clare, Dra - goon of Al - ca - la? With all speed I hie me
To the maid who calls me, To her who en - thrals me! Pass, friend,
ner de - lay, For - ward on thy way! Fight thou for hon - our,
cre - scen - do
fight thou for love, Fight and win! We are Dra - goons of Al - ca - la!
(Carmen drives out the others and Don José appears.)

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JOSE Carmen.

After a second she turns very slowly and looks full at him. He goes quickly over to her but when he gets quite close he stops. Suddenly Carmen takes his head and kisses him fiercely with no tenderness. Then she abruptly lets him go.

JOSE Oh, Carmen, I have waited so long for this moment.

CARMEN You needn't have.

JOSE I was in prison.

CARMEN You could have escaped.

JOSE Carmen, I'm no deserter.

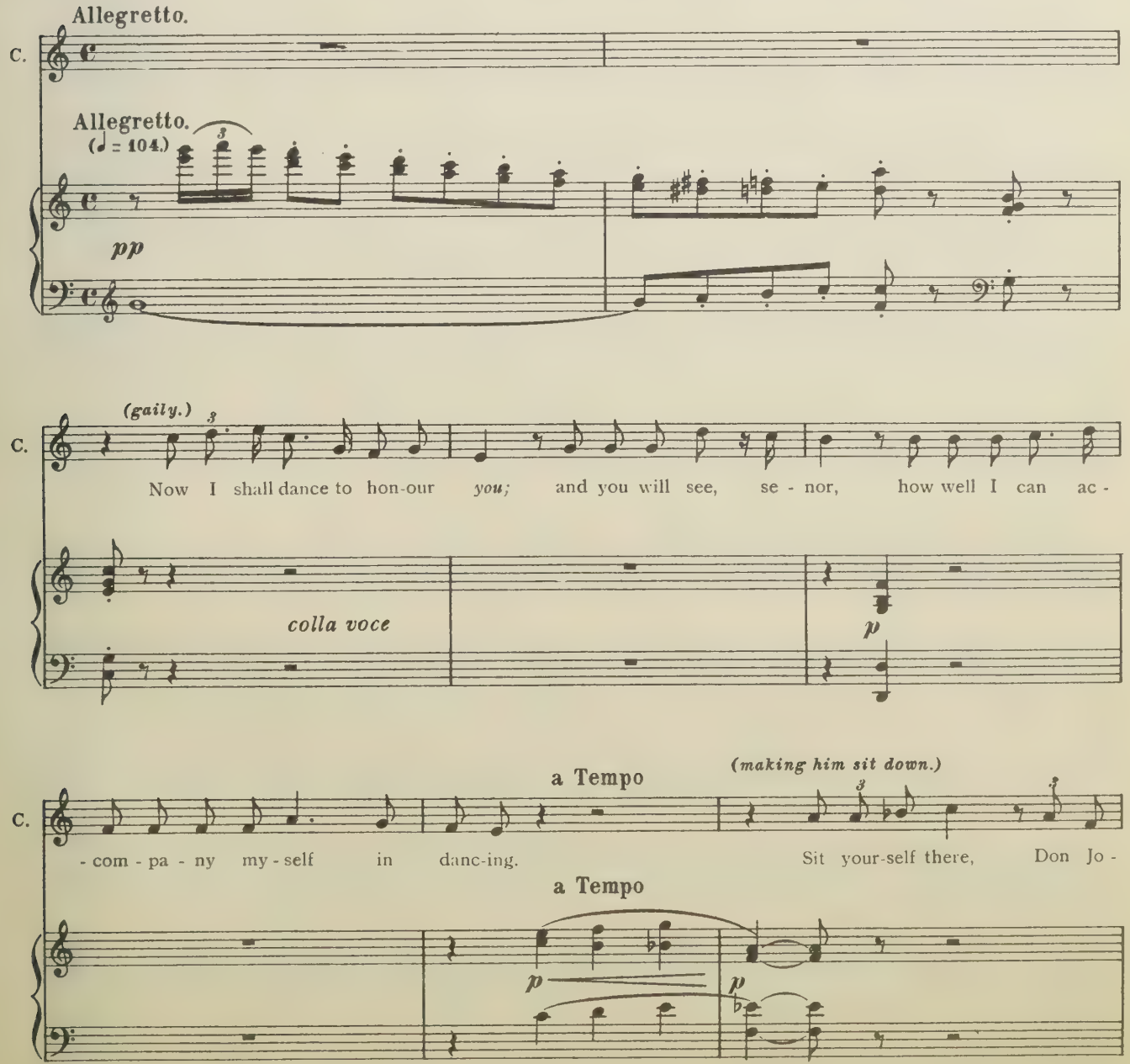
CARMEN *(with a faint smile)* No. *(she turns away)* Some of your officers were here this evening. We had dancing.

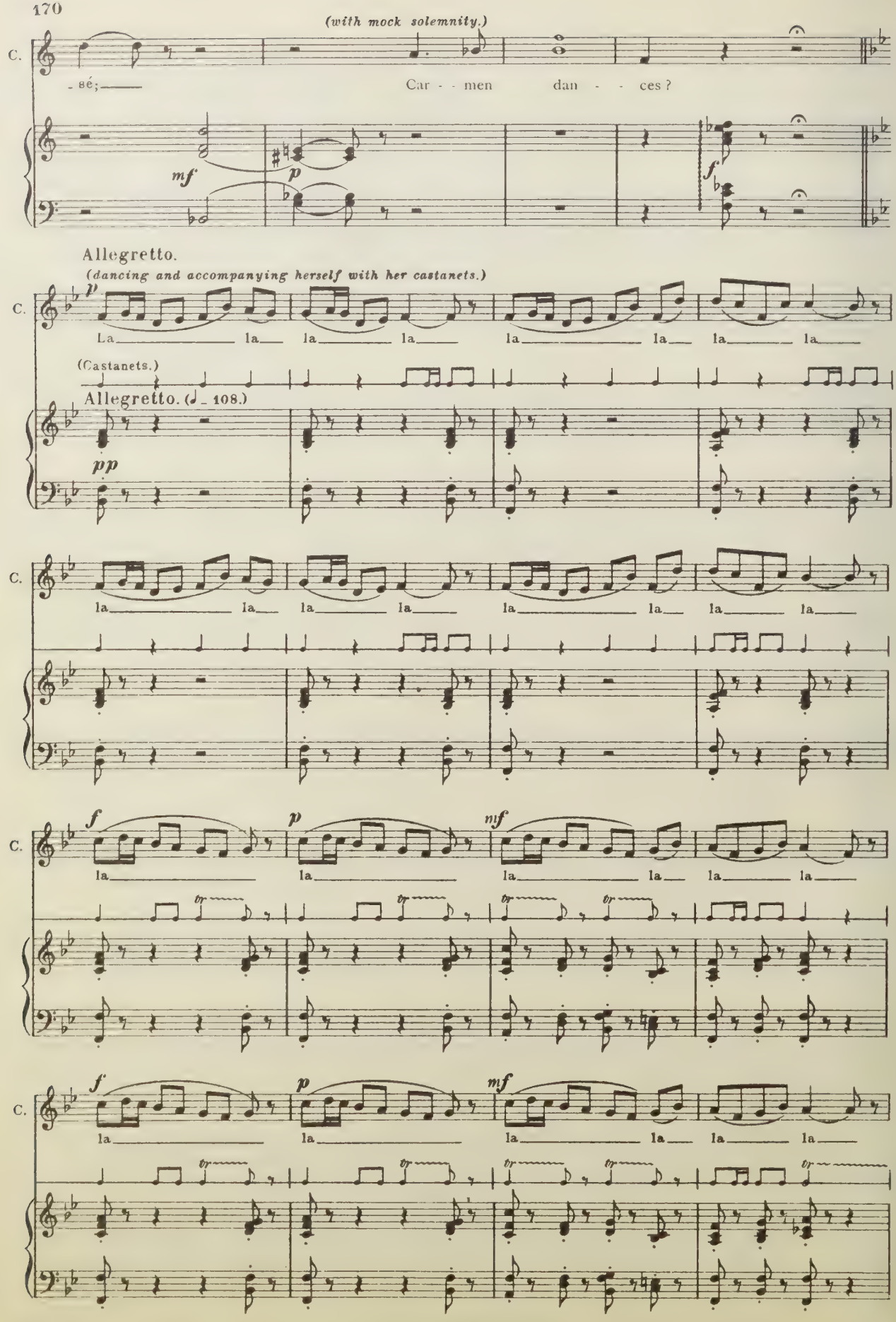
JOSE *(going to her)* Did you dance for them, Carmen?

Carmen looks at him for a moment.

CARMEN No, because I knew that you would come.

She has been putting on her castanets. She gives them a sudden slight flick and the music starts.





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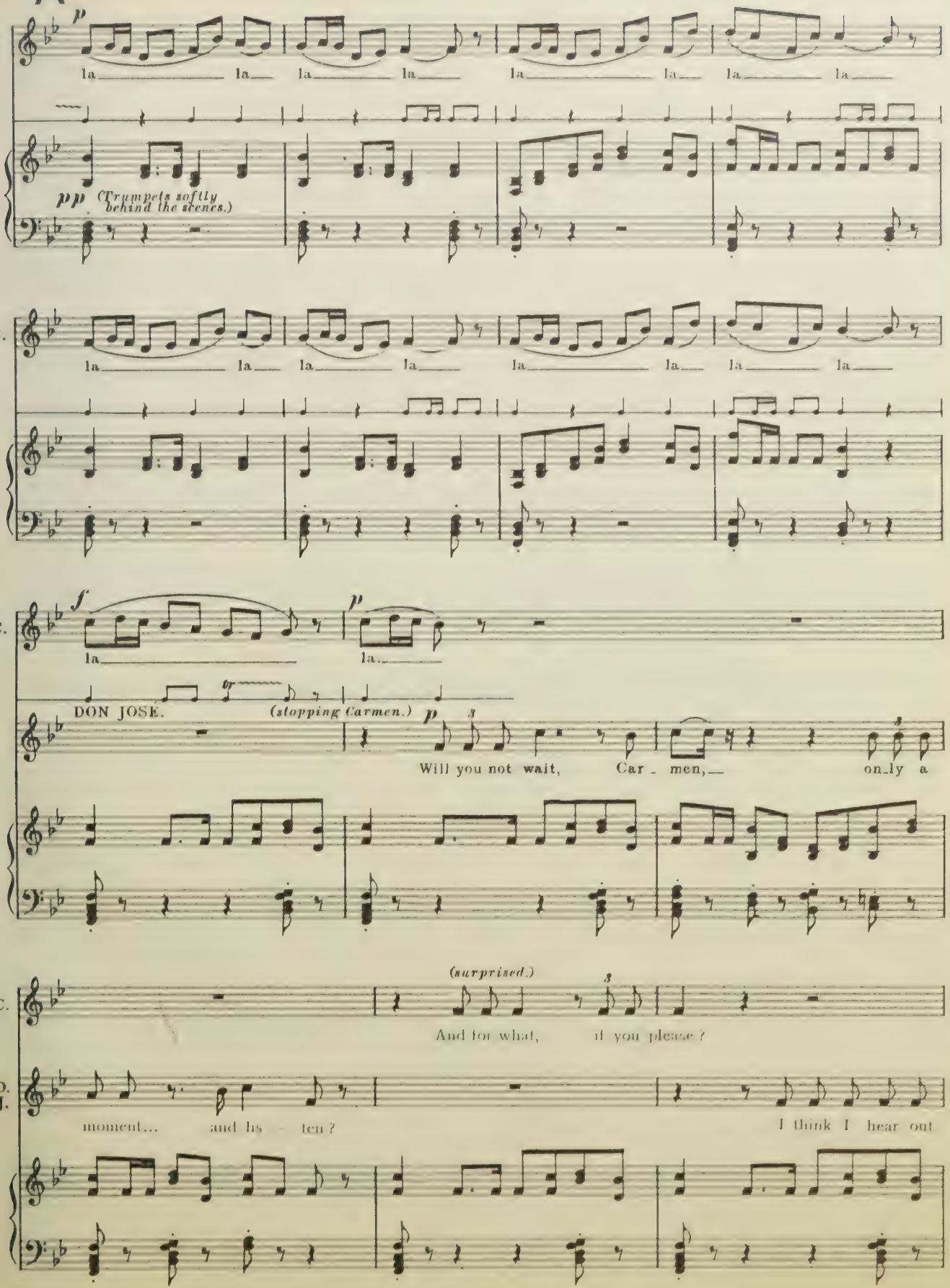
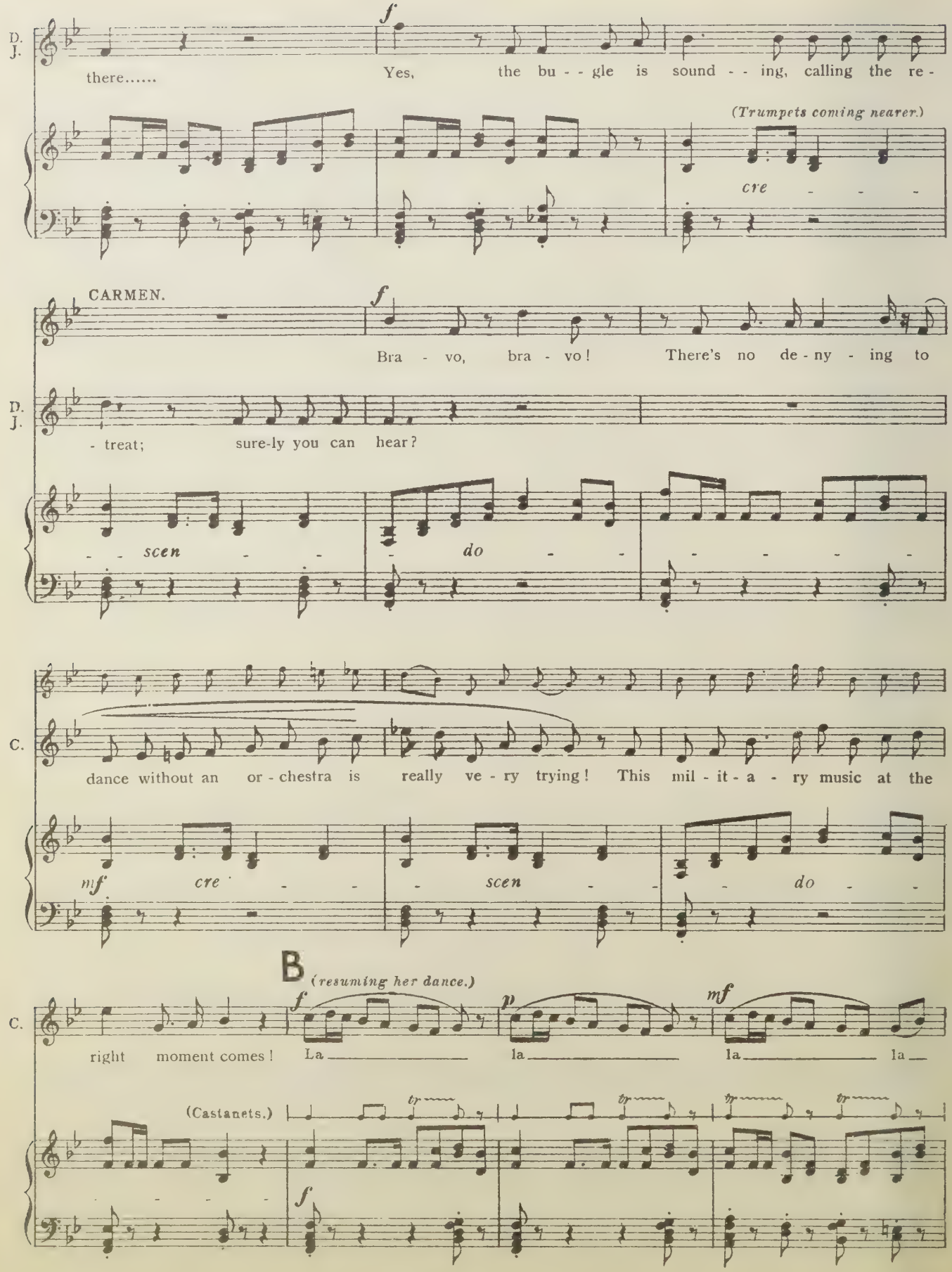
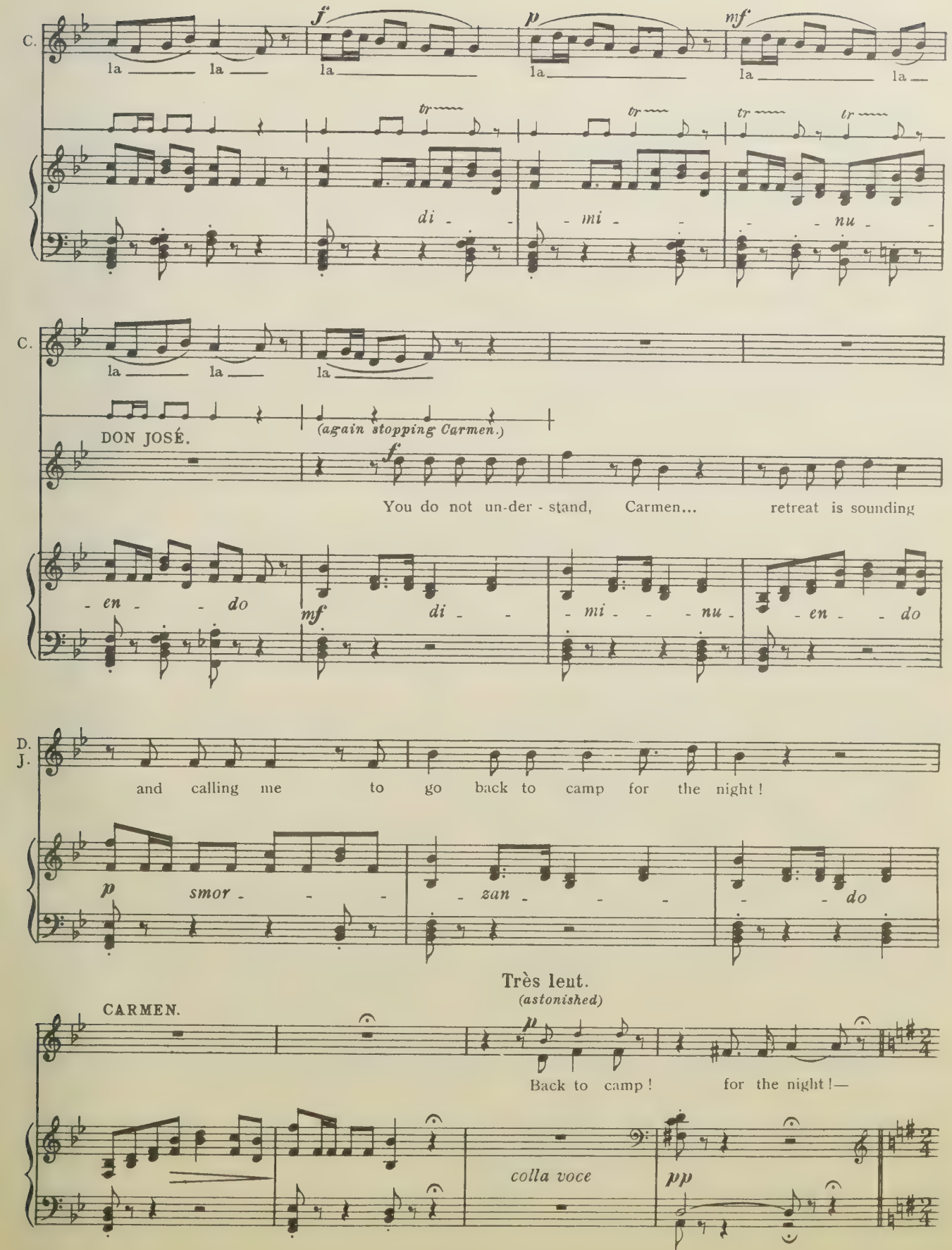
A


C
la la la la la la la la
pp (Trumpets softly behind the scenes.)
C.
la la la la la la la la
C.
f p
la la
DON JOSE. (stopping Carmen.) p
Will you not wait, Car - men, on - ly a
C.
(surprised.)
And for what, if you please ?
D. J.
moment... and lis - ten ?
I think I hear out


D. J.
there.....
f
Yes, the bu - - gle is sound - - ing, calling the re -
(Trumpets coming nearer.)
cre - - -
CARMEN.
f
Bra - vo, bra - vo! There's no de - ny - ing to
D. J.
- treat; sure-ly you can hear?
- - scen - -
- do - -
C.
dance without an or - chestra is really ve - ry trying! This mil - it - a - ry music at the
mf cre - -
- scen - -
- do - -
B
(resuming her dance.)
C.
right moment comes!
f La
p la
mf la
la
(Castanets.)
tr
f



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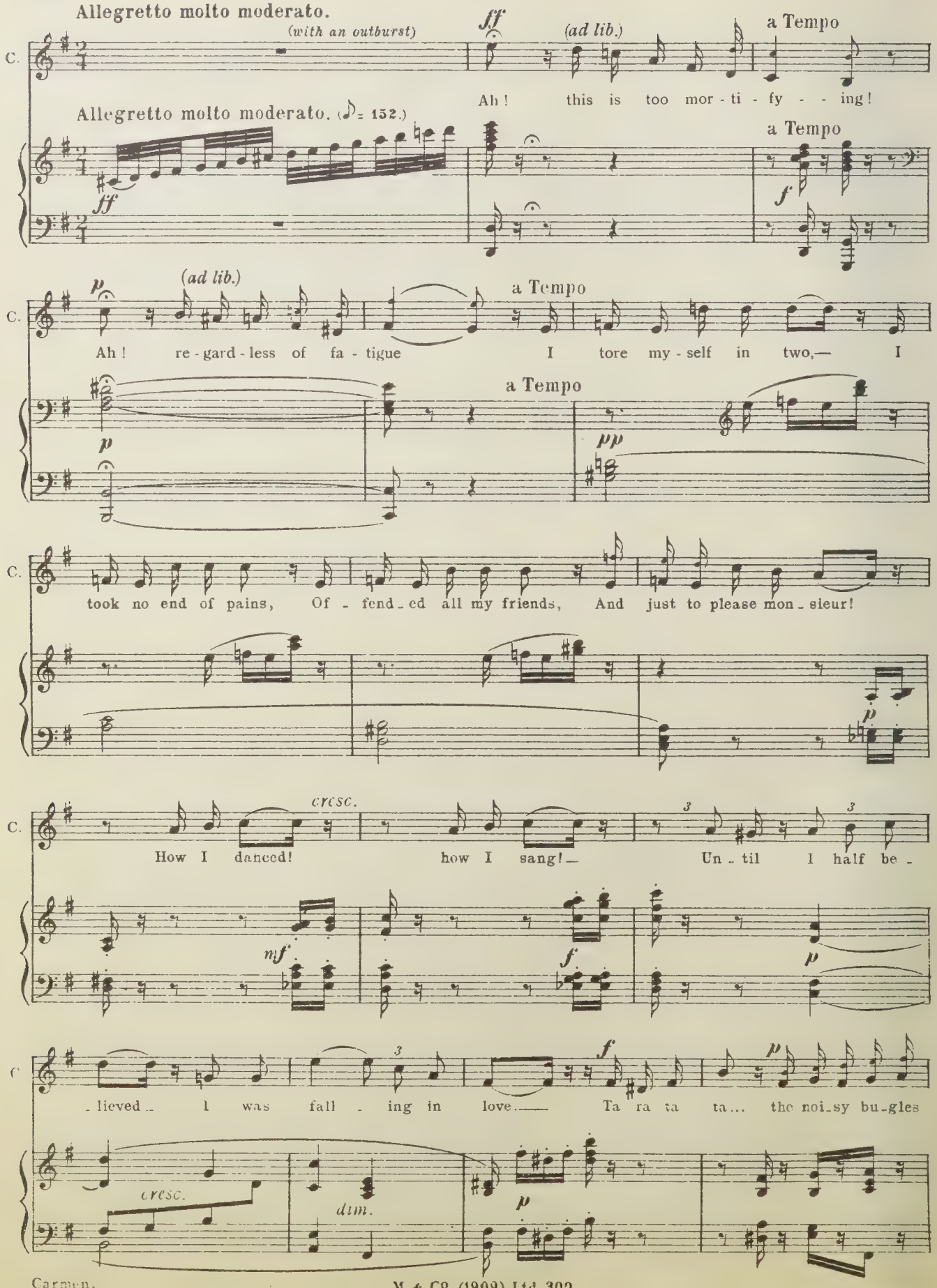
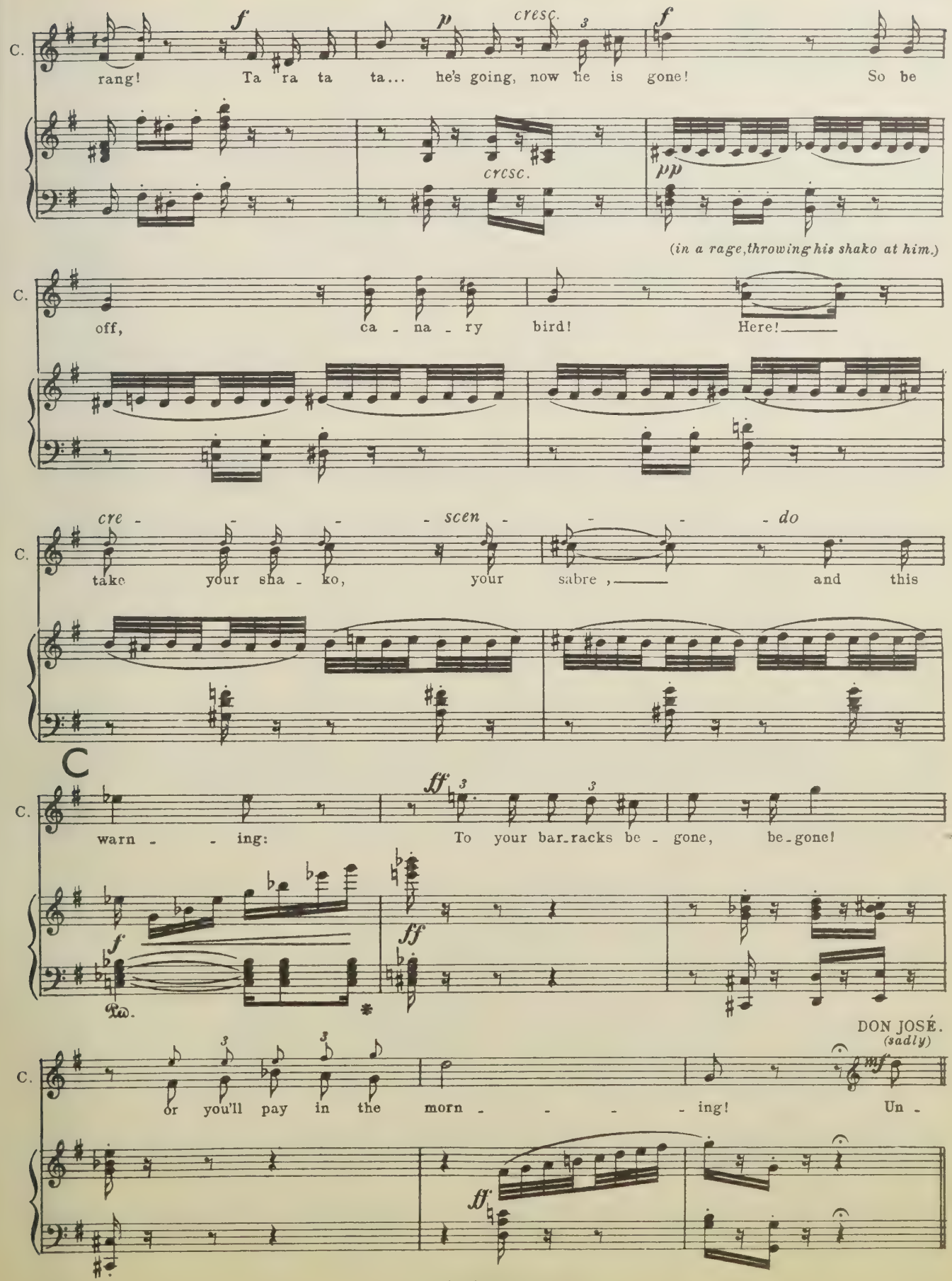

Allegretto molto moderato.
(with an outburst)
ff
(ad lib.)
a Tempo
C.
Ah! this is too mor - ti - fy - - ing!
Allegretto molto moderato. (♪= 152.)
ff
a Tempo
f
p
(ad lib.)
a Tempo
Ah! re - gard - less of fa - tigue I tore my - self in two,— I
p
a Tempo
pp
took no end of pains, Of - fend - ed all my friends, And just to please mon - sieur!
p
cresc.
How I danced! how I sang!— Un - til I half be -
mf
f
p
- lieved I was fall - ing in love.— Ta ra ta ta... the noi - sy bu - gles
f
p
cresc.
dim.
p



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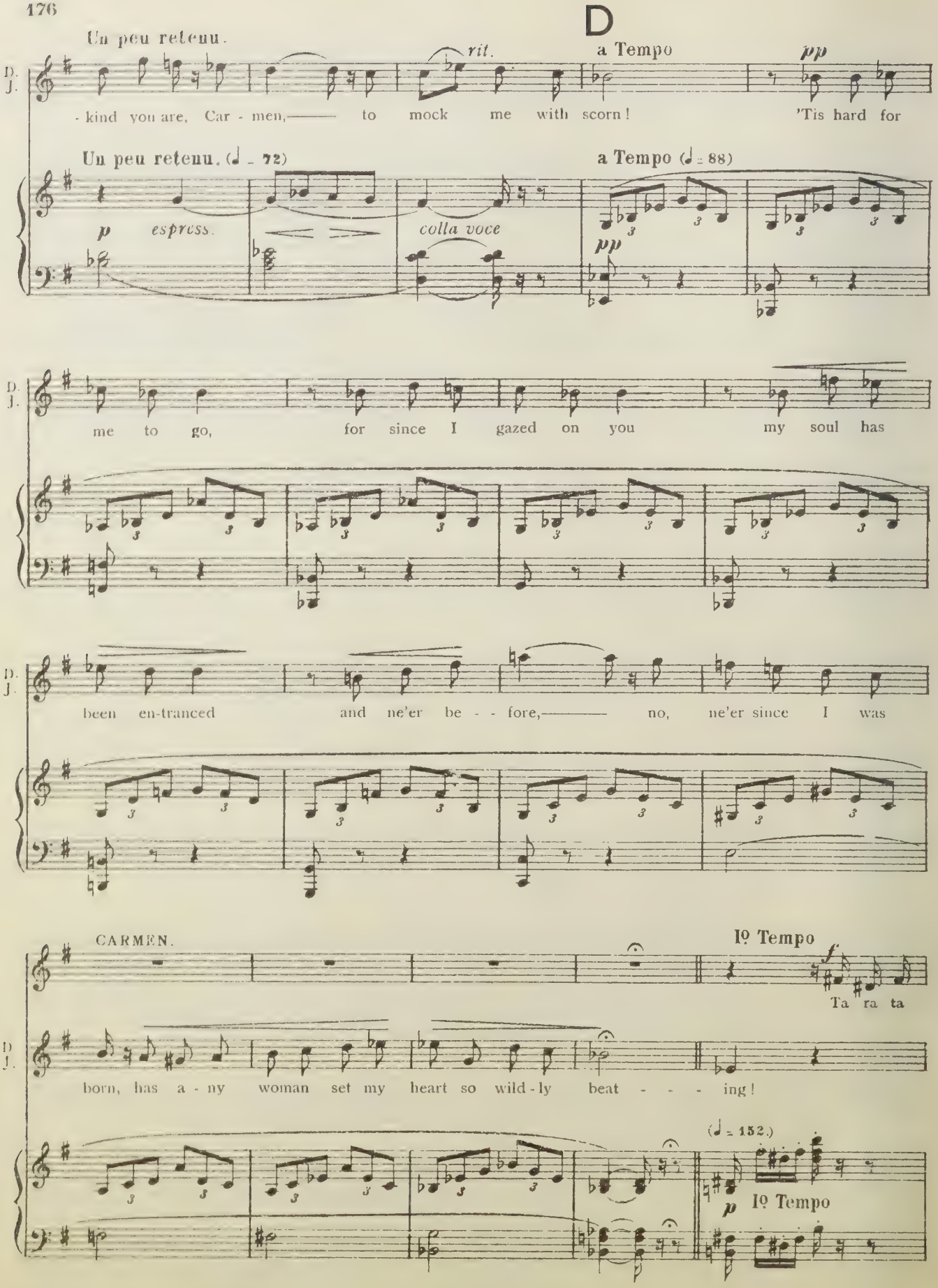
D
Un peu retenu.
rit.
a Tempo
pp
- kind you are, Car - men, —— to mock me with scorn! 'Tis hard for
Un peu retenu. (♩ = 72)
a Tempo (♩ = 88)
p espress.
colla voce
pp
me to go, for since I gazed on you my soul has
been en-tranced and ne'er be - - fore, —— no, ne'er since I was
CARMEN.
Iº Tempo
f
Ta ra ta
born, has a - ny woman set my heart so wild - ly beat - - - ing!
(♩ = 152.)
p
Iº Tempo

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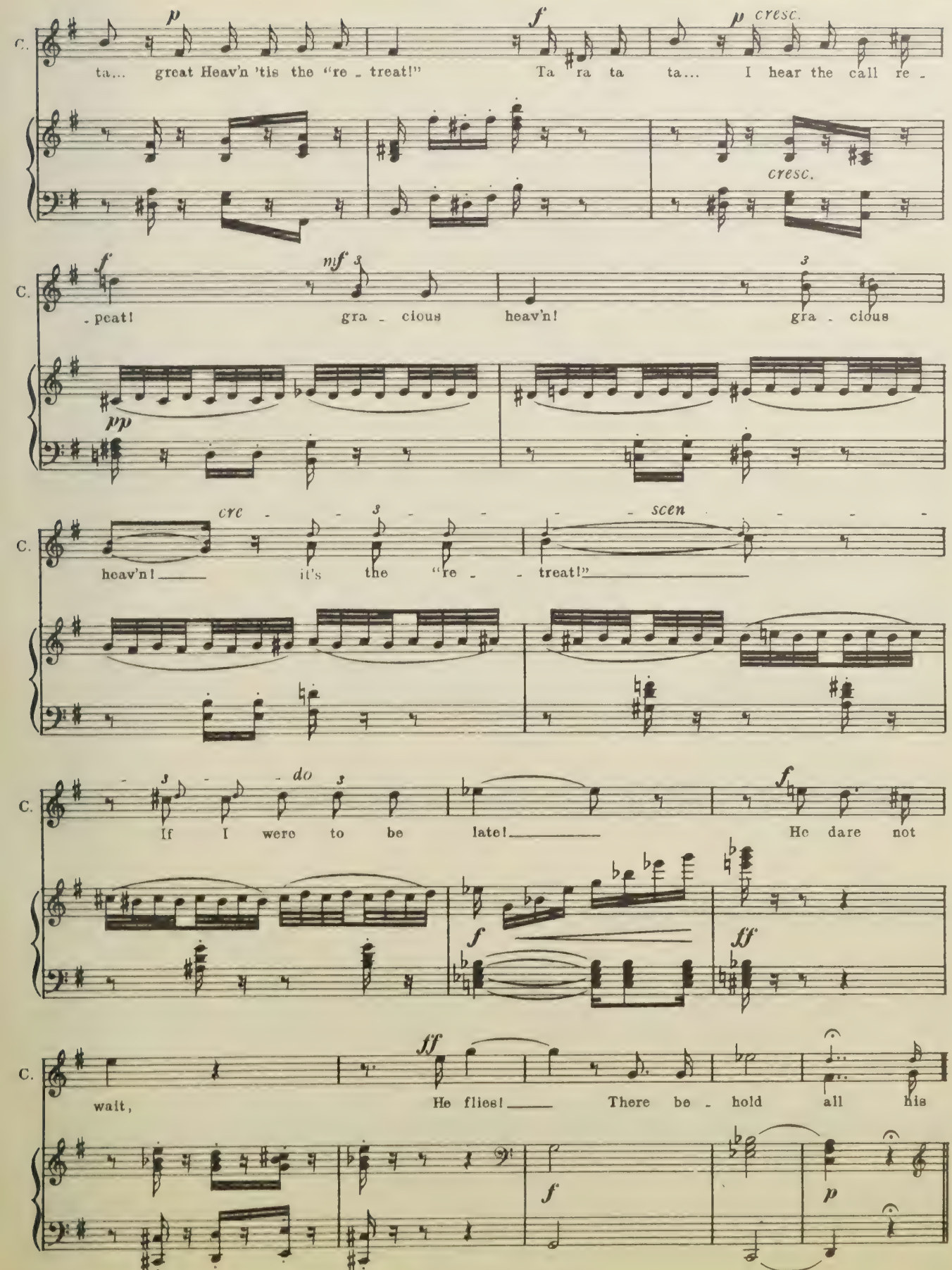
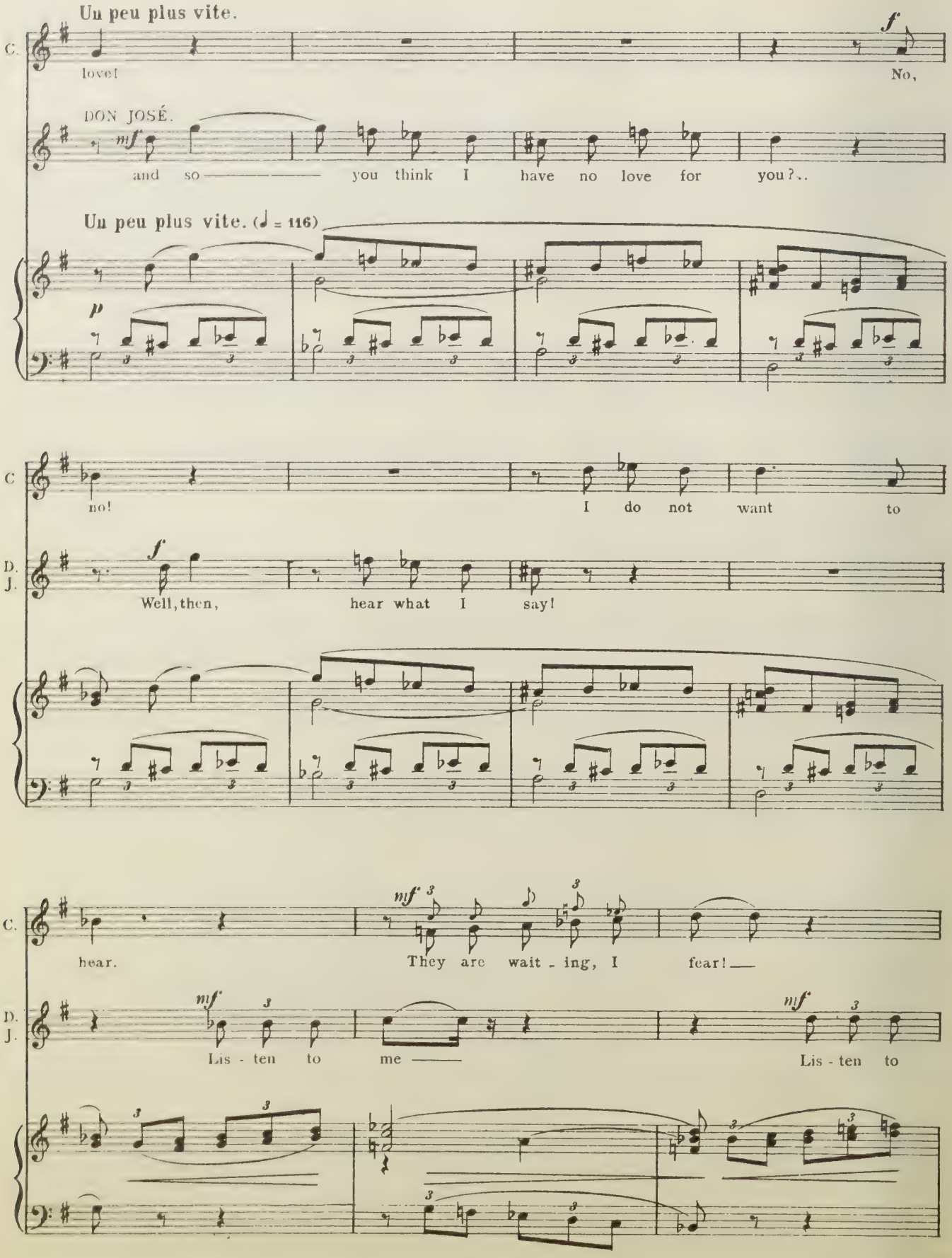

C.
p
ta... great Heav'n 'tis the "re - treat!"
f
Ta ra ta
p cresc.
ta... I hear the call re -
cresc.
f
- peat!
mf
gra - cious
heav'n!
gra - cious
pp
cre - scen
heav'n! it's the "re - treat!"
do
If I were to be late!
f
He dare not
f
ff
wait,
ff
He flies!
There be - hold all his
f
p



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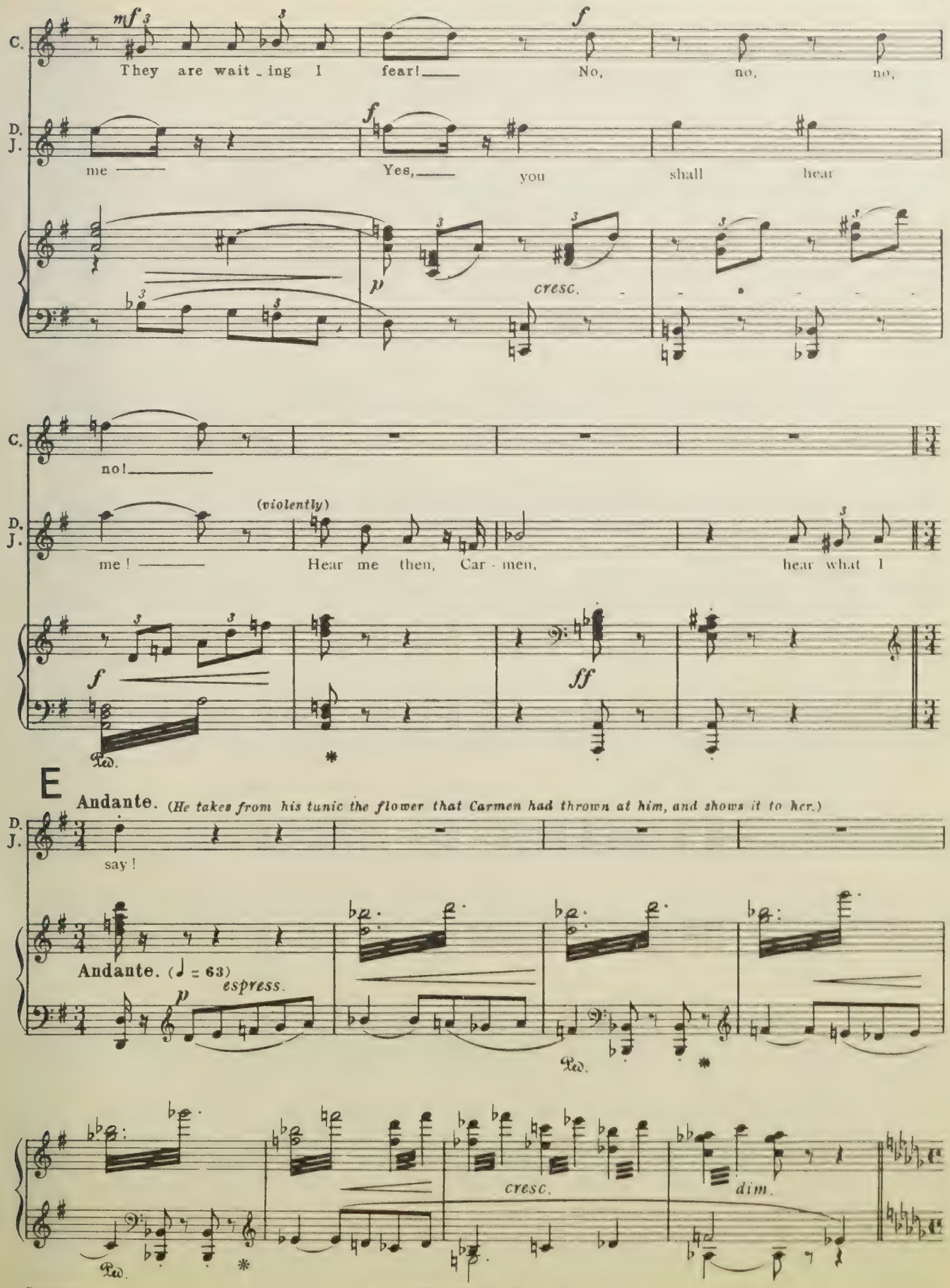

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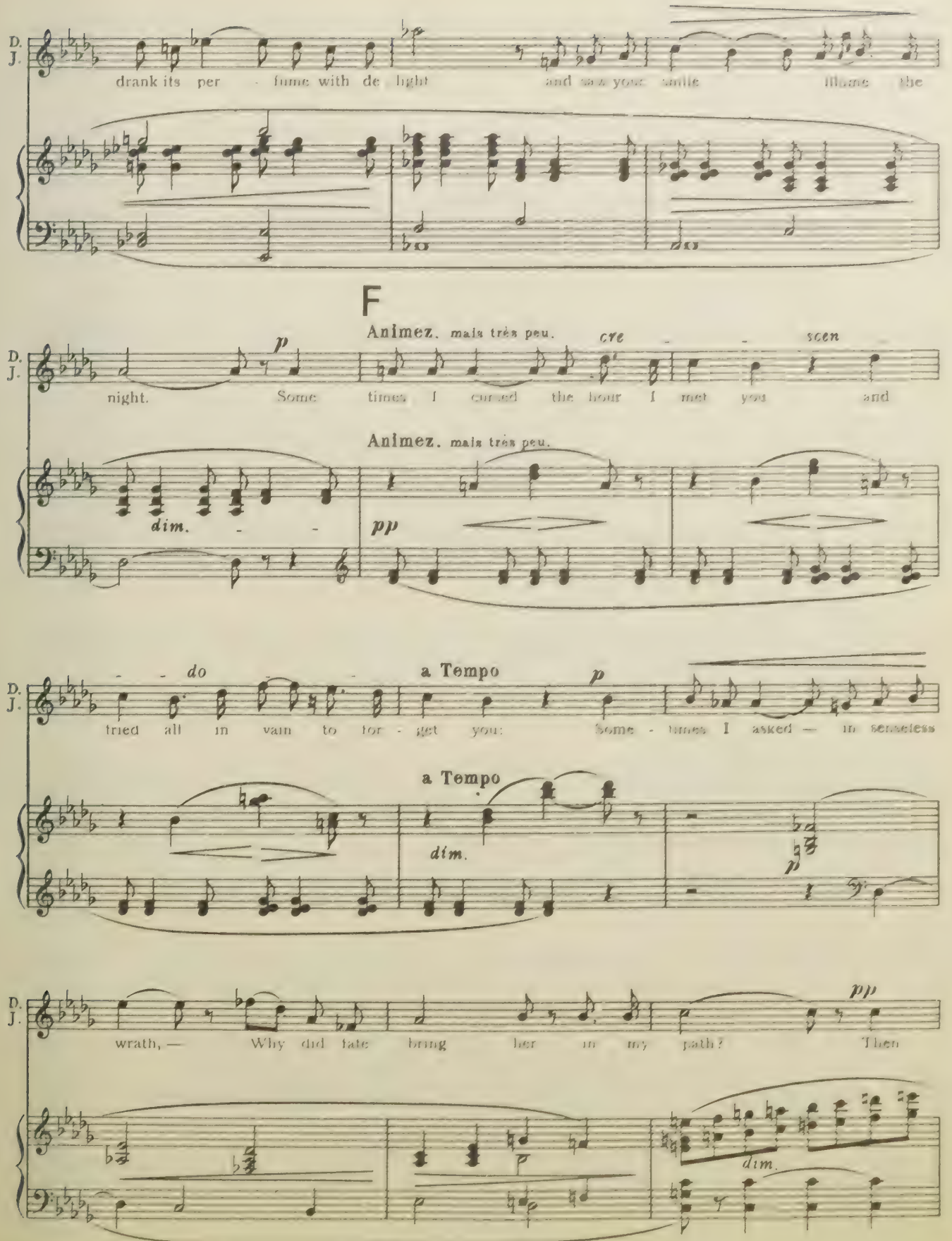
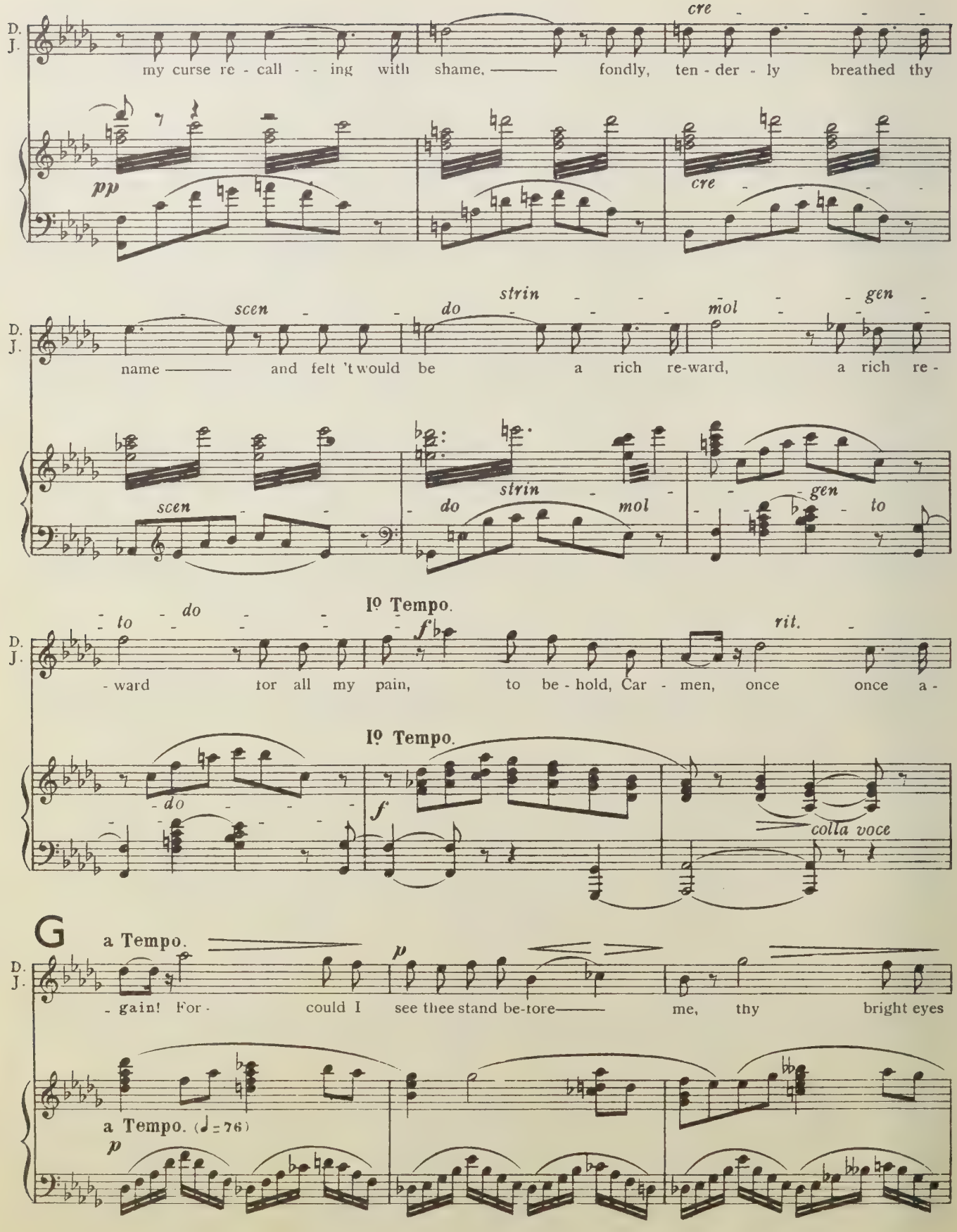
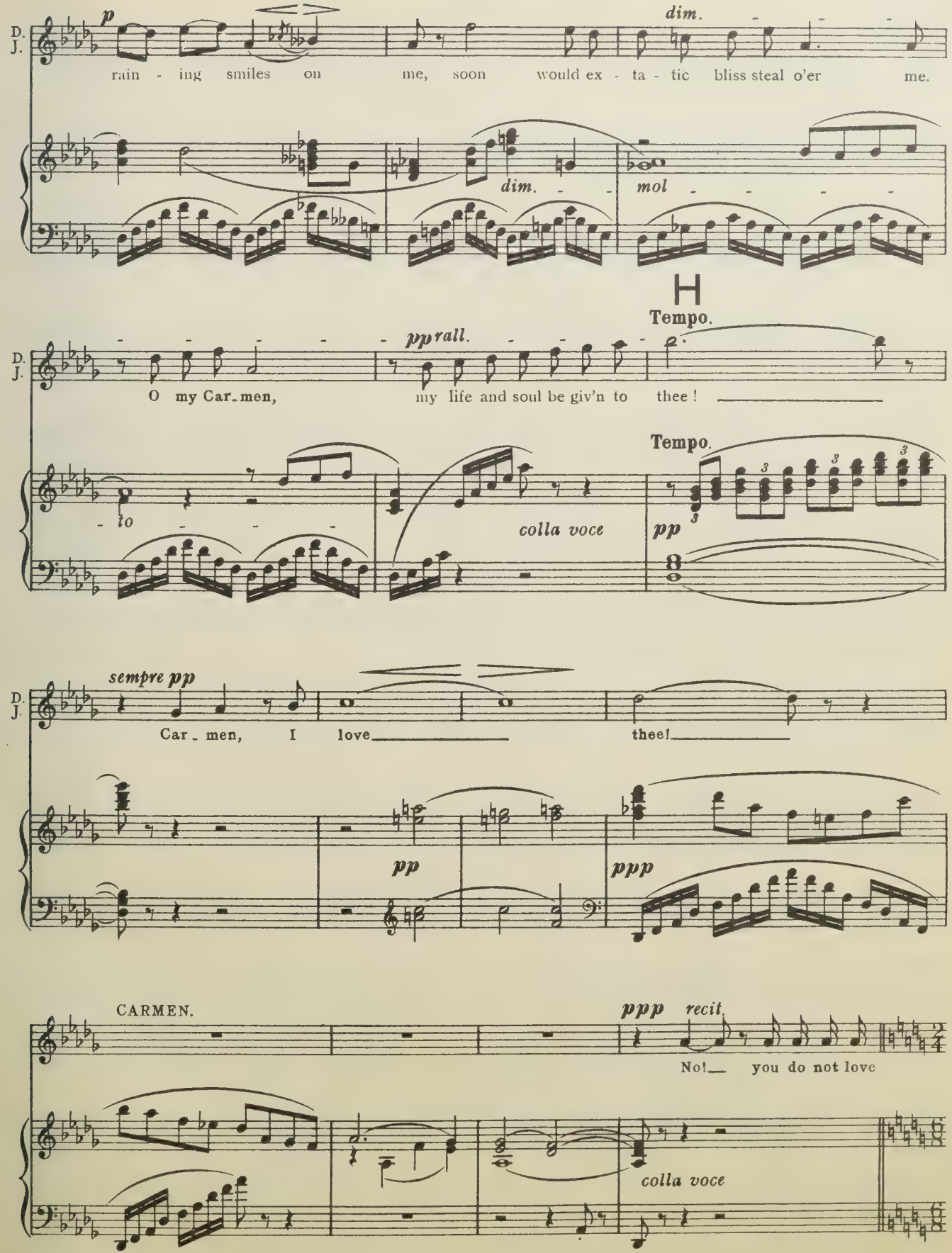
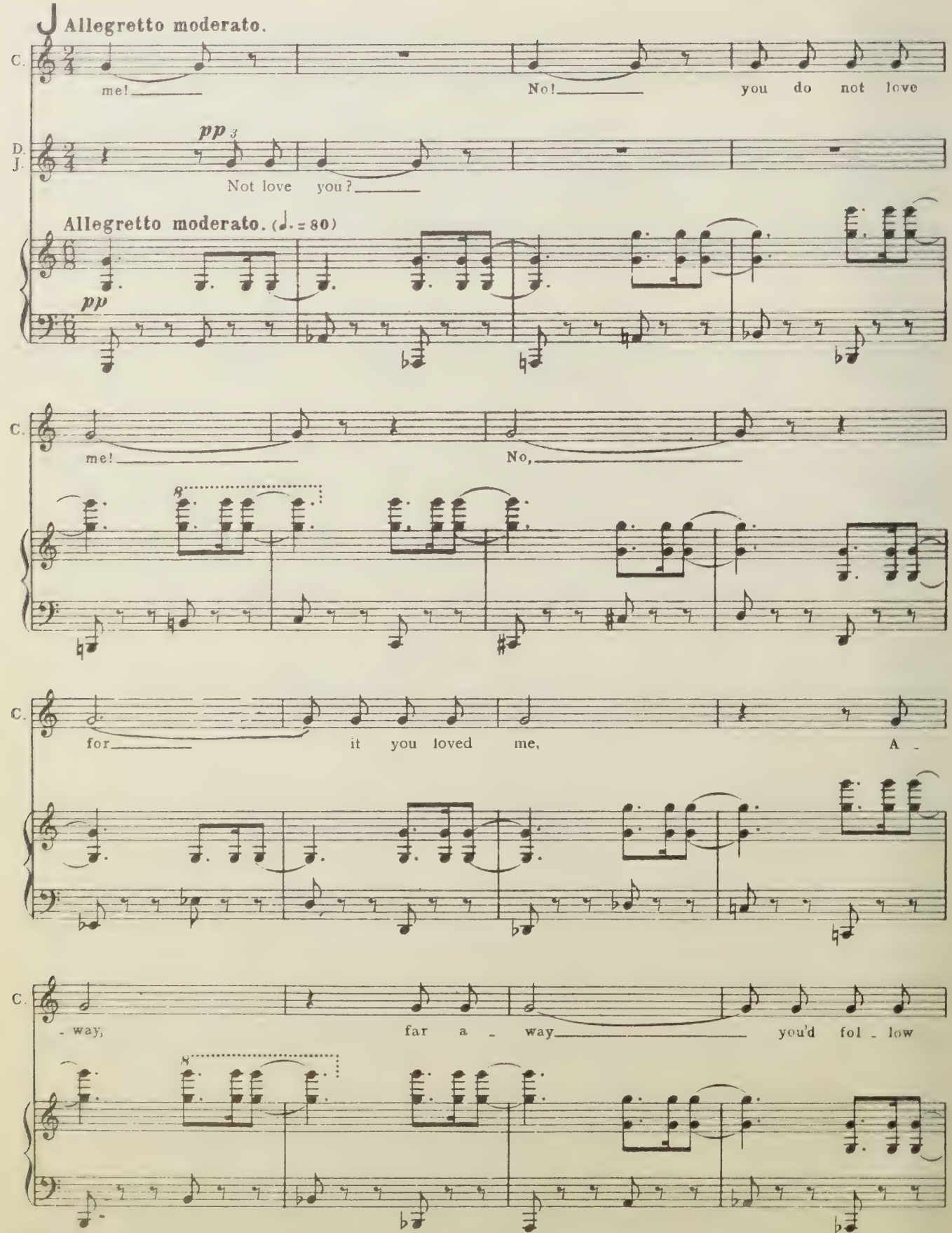
Andantino.
DON JOSÉ. con amore.
Here is the flower treasured well. Its odour cheered my pri - son
Andantino. (♩ = 69)
pp
D. J.
cell, Tho' wither'd, dead, the cherished flower its perfume
D. J.
kept. Its magic power next my heart it fond - ly re -
D. J.
posed and how oft with eye - lids half closed I


D.
J.
drank its per - fume with de light and see your smile illume the
F
Animez. mais très peu.
cre - - scen
night. Some times I cursed the hour I met you and
dim. - -
pp
- - do - -
a Tempo
tried all in vain to for - get you: Some - times I asked — in senseless
dim.
wrath, — Why did fate bring her in my path? Then
dim.


D. J.
my curse re - call - - ing with shame, —— fondly, ten - der - ly breathed thy
pp
cre - - - - -
cre - - - - -
name —— and felt 't would be a rich re-ward, a rich re -
scen - - - -
do strin - - - - - - mol - - - - gen -
scen - - -
do strin - - - mol
gen - to
- ward for all my pain, to be - hold, Car - men, once once a -
to - do - - - - -
Iº Tempo.
f
rit.
Iº Tempo.
- do - - - -
f
colla voce
G
a Tempo.
- gain! For - could I see thee stand be-fore —— me, thy bright eyes
p
a Tempo. (♩= 76)
p


D. J.
p
dim.
rain - ing smiles on me, soon would ex - ta - tic bliss steal o'er me.
dim.
mol
H
Tempo.
pprall.
O my Car_men, my life and soul be giv'n to thee!
to
colla voce
Tempo.
pp
sempre pp
Car_men, I love thee!
pp
ppp
CARMEN.
ppp recit.
No! you do not love
colla voce



* If too low for the singer, the music of Carmen may here be transposed a semitone higher (by making no modulation at this point) from letter J to letter M, page 190

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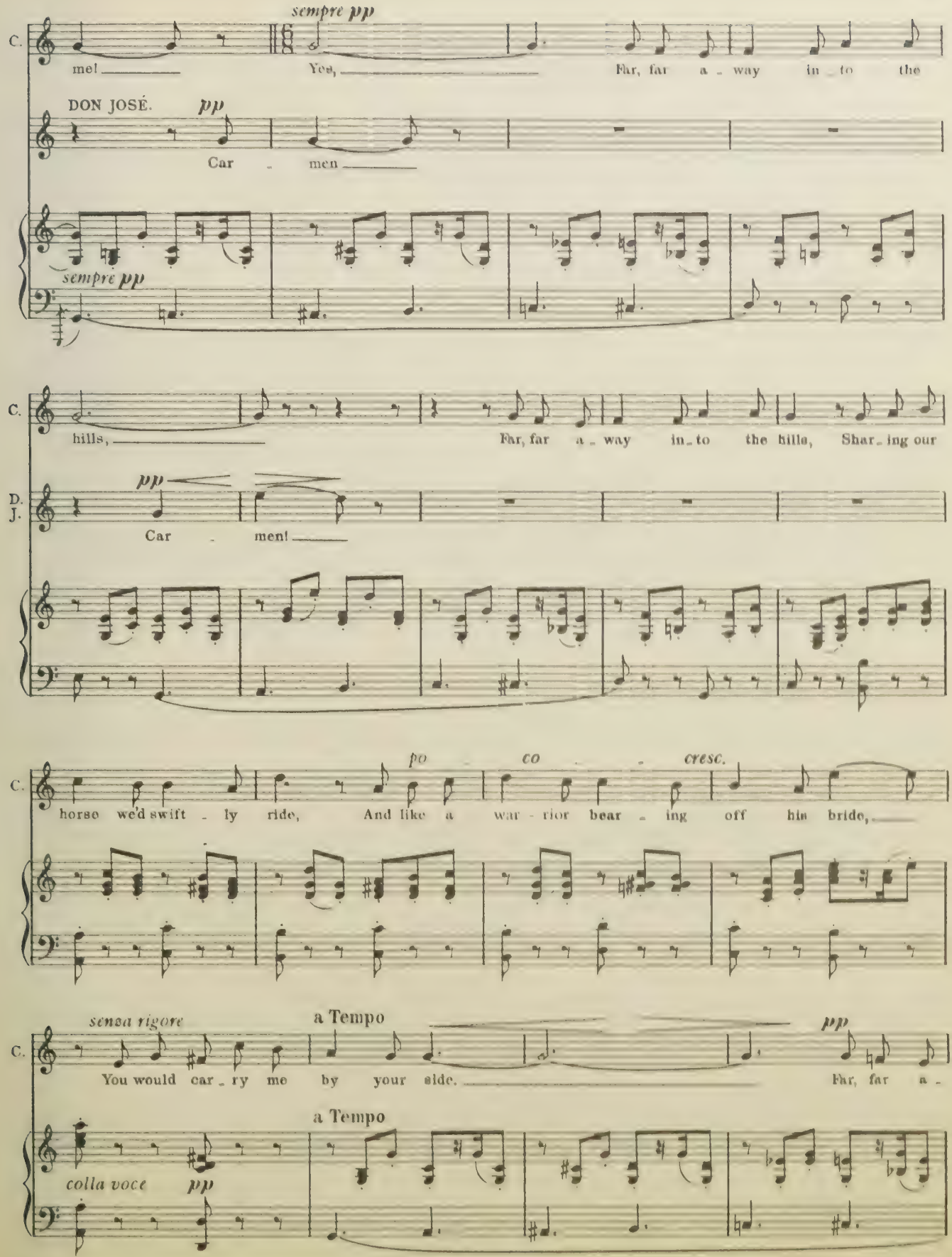
C.
sempre pp
me! Yes, Far, far a - way in - to the
DON JOSÉ. pp
Car - men
sempre pp
C.
hills, Far, far a - way in - to the hills, Shar - ing our
D. J.
pp
Car - men!
C.
po co - - cresc.
horse we'd swift - ly ride, And like a war - rior bear - ing off his bride,
C.
sensa rigore
a Tempo
pp
You would car - ry me by your side. Far, far a -
a Tempo
colla voce
pp

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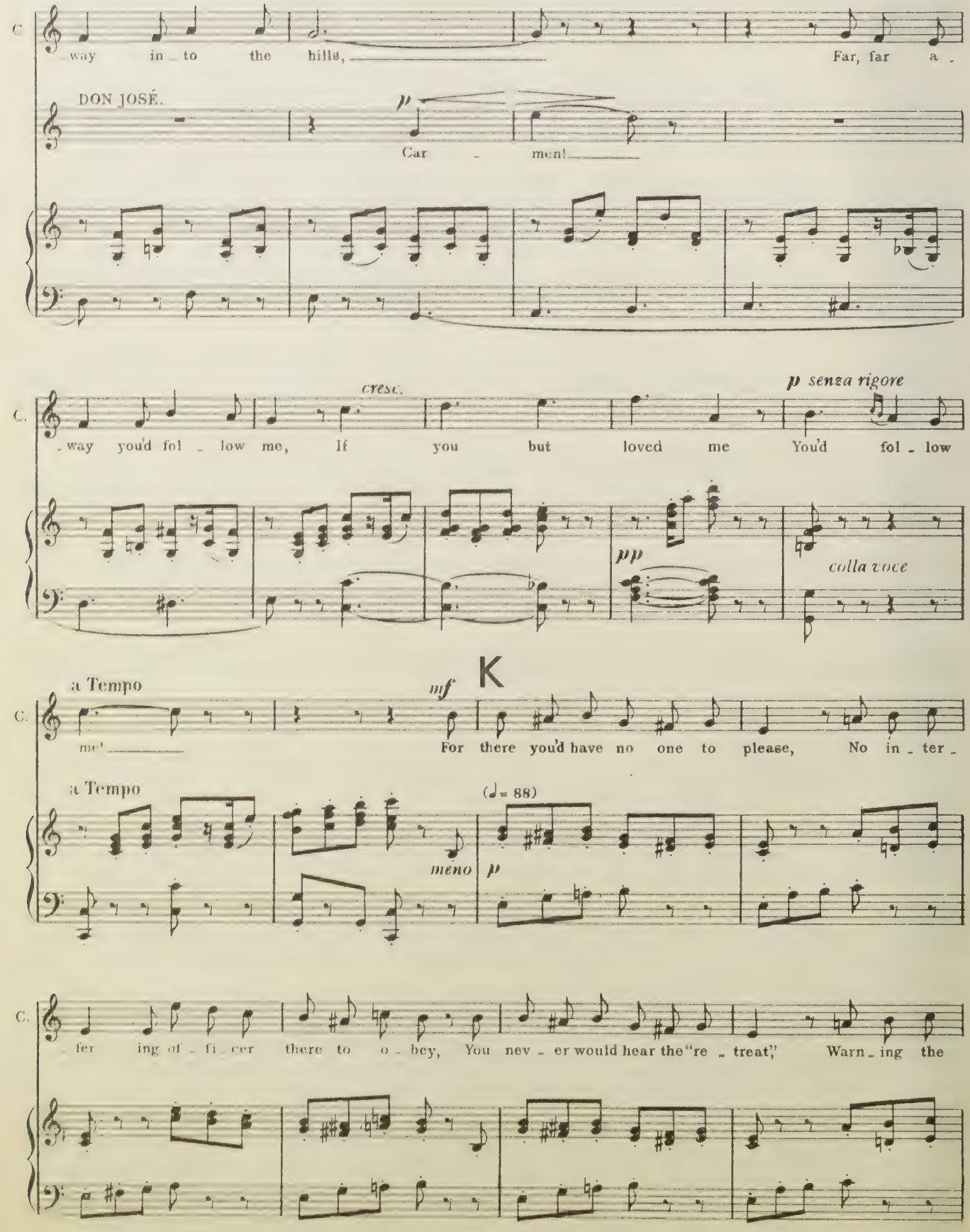
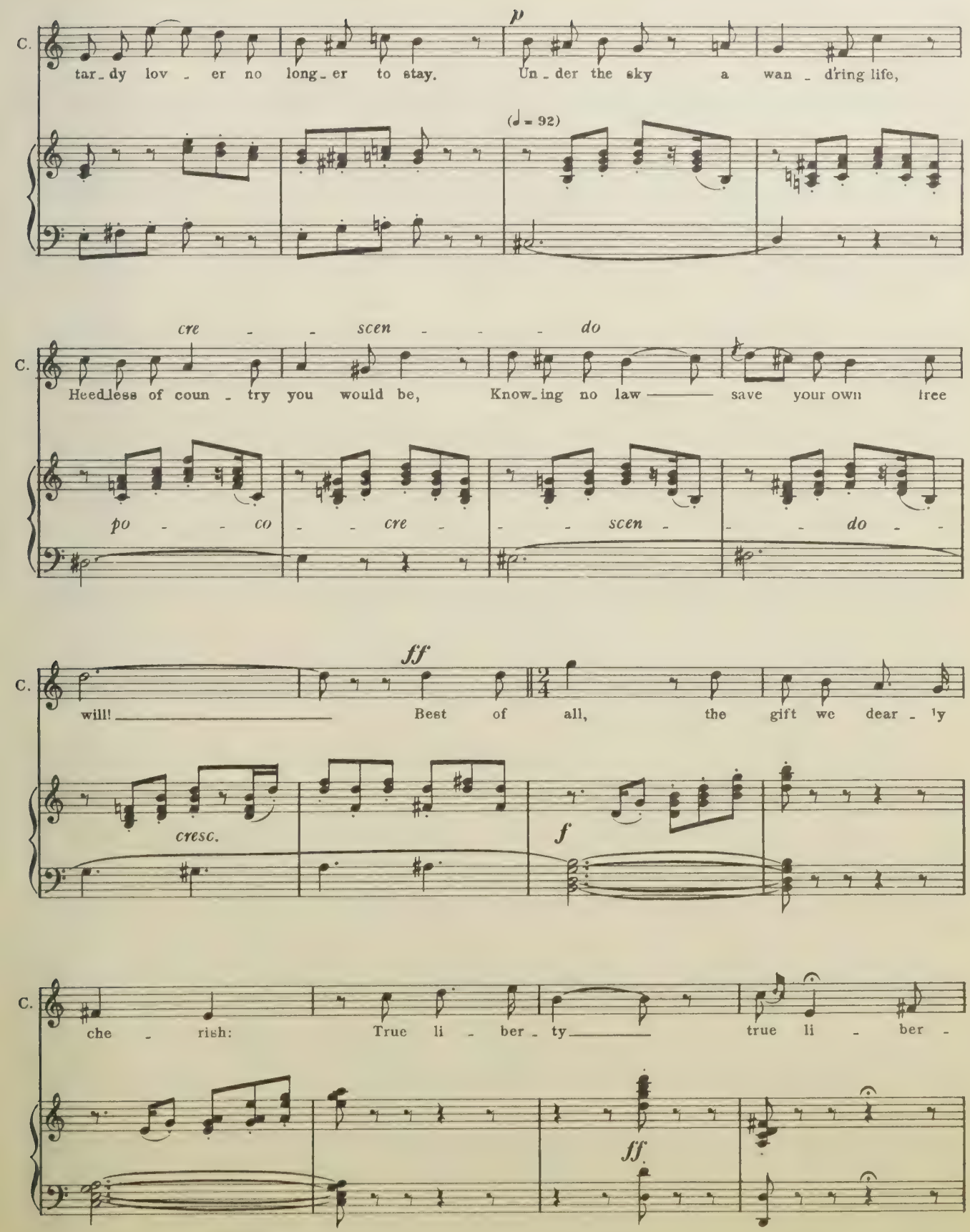
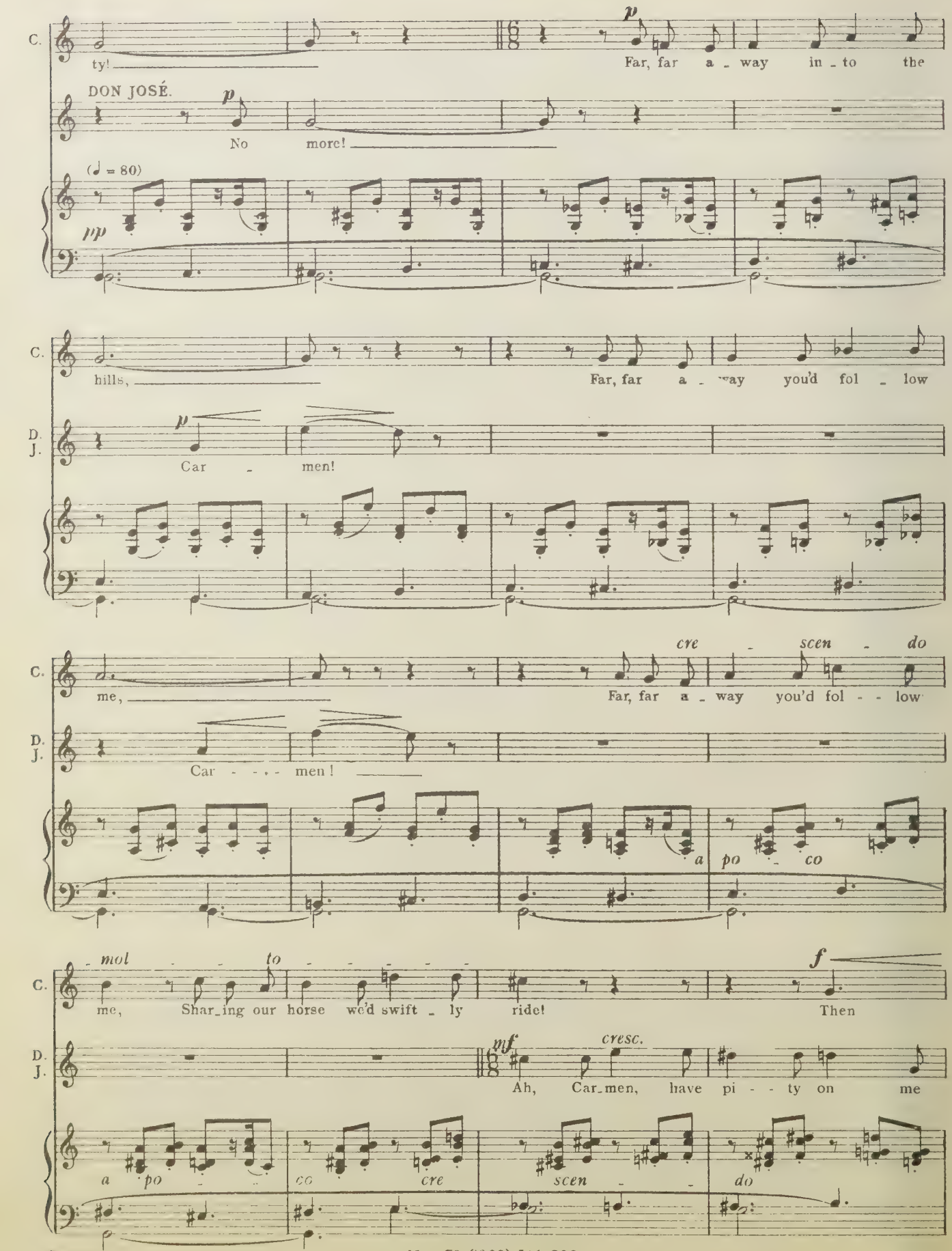

C.
way in to the hills,
Far, far a -
DON JOSÉ.
p
Car - men!
cresc.
p senza rigore
- way you'd fol - low me, If you but loved me You'd fol - low
pp
colla voce
a Tempo
mf
K
me!
For there you'd have no one to please, No in - ter -
a Tempo
(♩= 88)
meno
p
C.
- fer ing of - fi - cer there to o - bey, You nev - er would hear the "re - treat," Warn - ing the


C.
tar_dy lov_er no long_er to stay.
p
Un_der the sky a wan_d'ring life,
(♩= 92)
cre - - scen - - - do
C.
Heedless of coun_try you would be,
Know_ing no law —— save your own free
po - - co - - cre - - - scen - - - do - -
ff
C.
will! —— Best of all, the gift we dear_ly
cresc.
f
C.
che_rish: True li_ber_ty —— true li_ber -
ff



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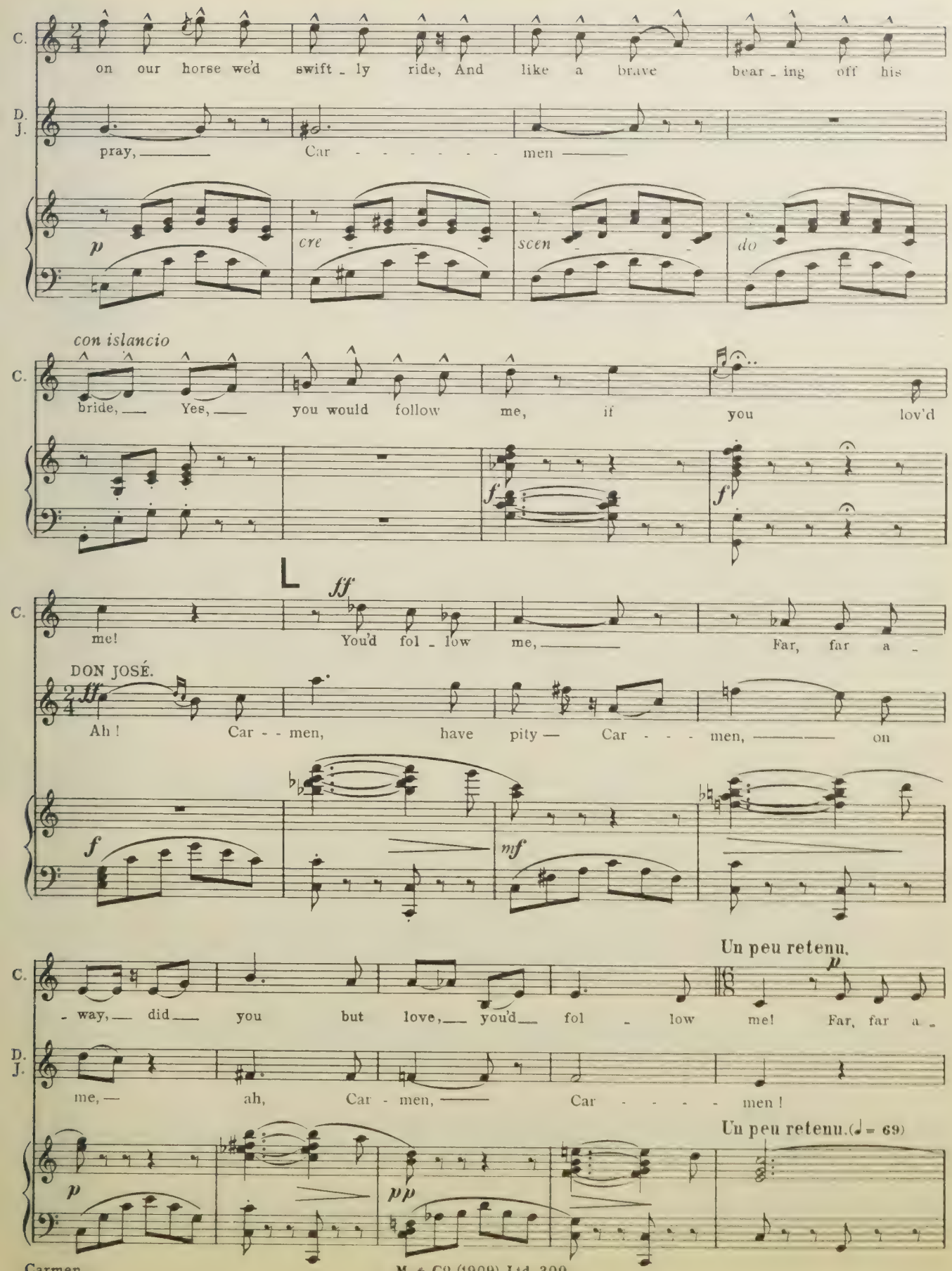
C.
on our horse we'd swift - ly ride, And like a brave bear - ing off his
D. J.
pray, Car - - - - - - men
p
cre - - scen - - do
con islancio
C.
bride, Yes, you would follow me, if you lov'd
f
f
C.
me! You'd fol - low me, Far, far a -
ff
DON JOSÉ.
Ah! Car - - men, have pity — Car - - - men, on
f
mf
Un peu retenu.
C.
- way, did you but love, you'd fol - low me! Far, far a -
p
D. J.
me, ah, Car - men, Car - - - - men!
Un peu retenu. (♩ = 69)
p
pp

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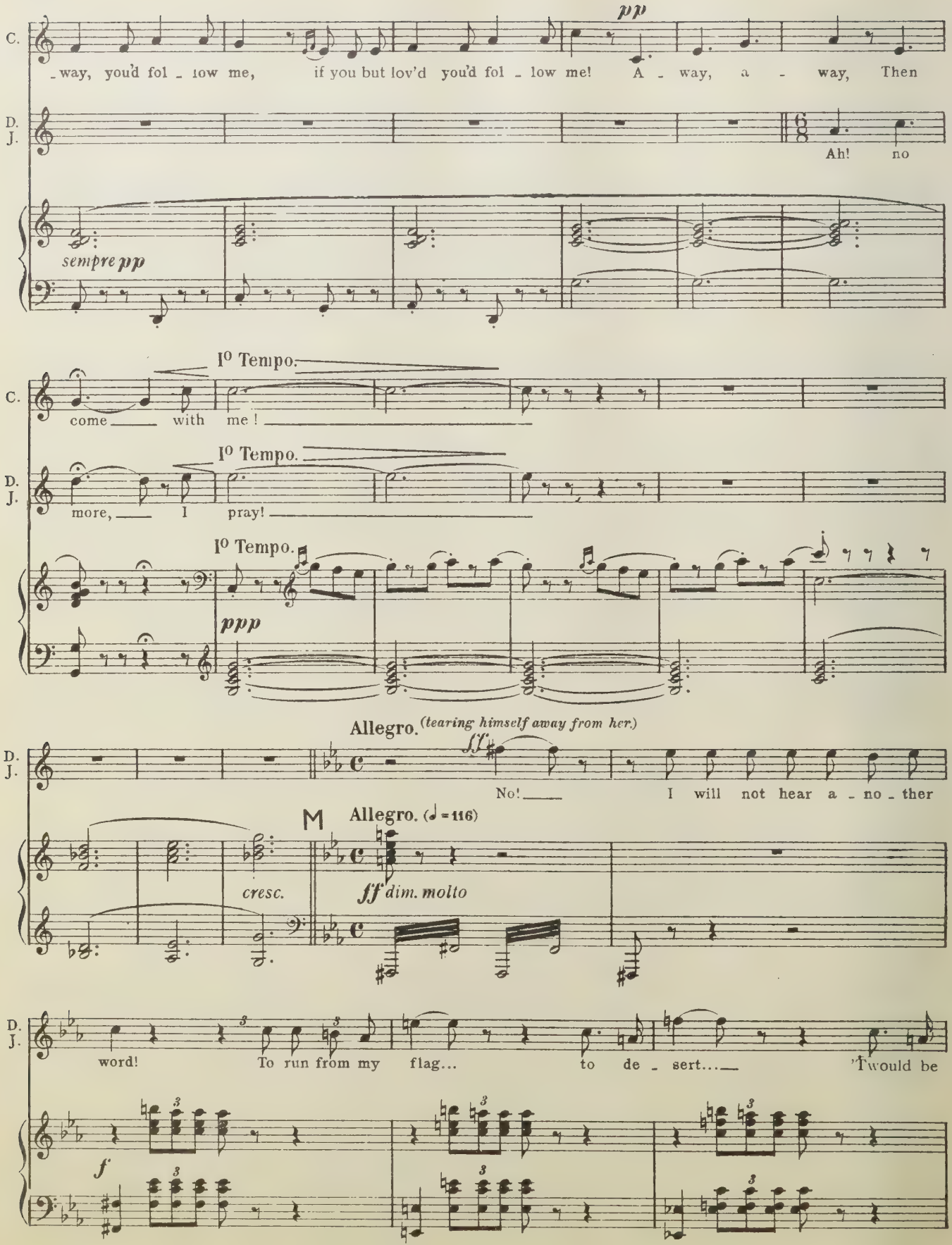
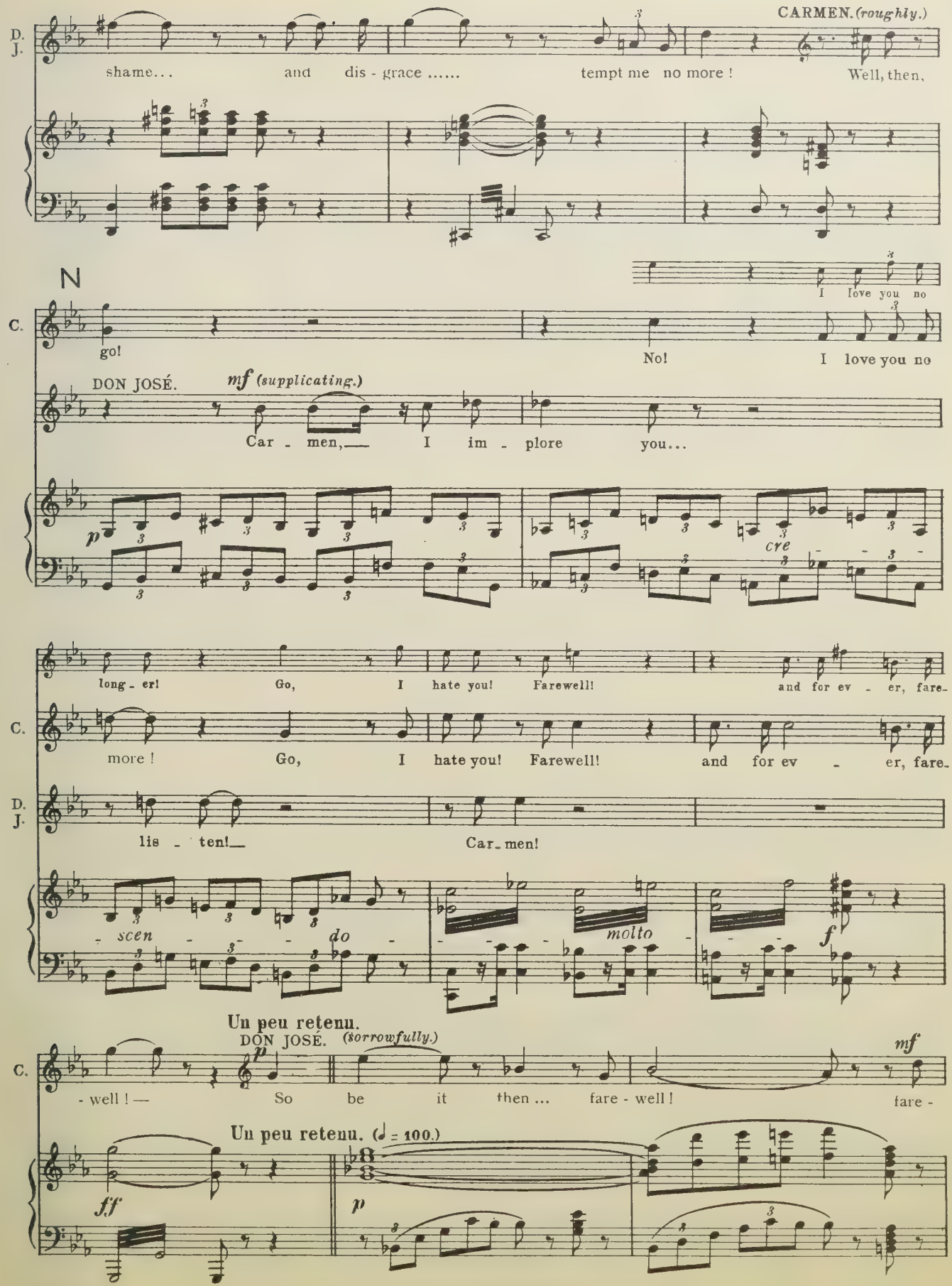
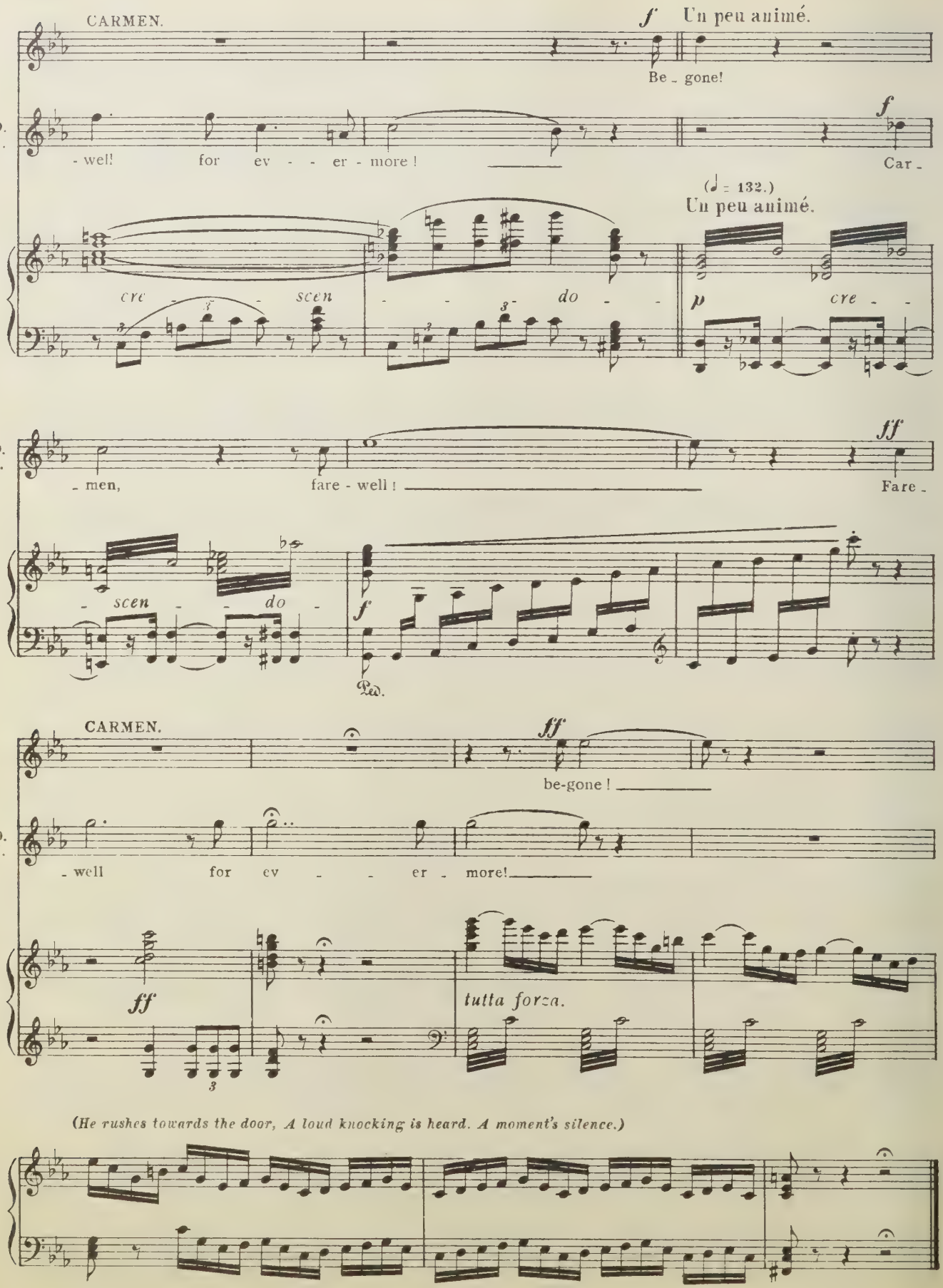
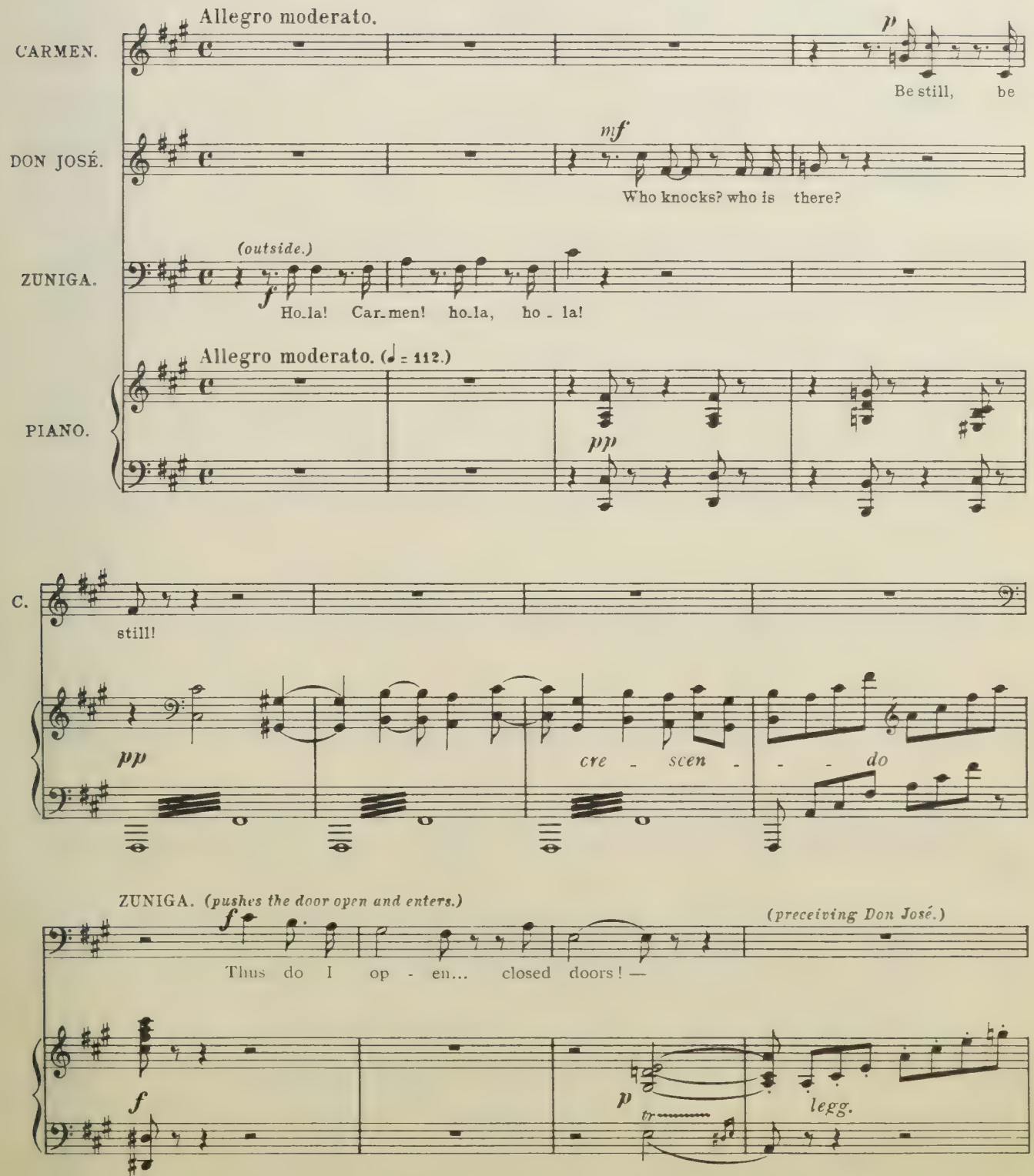

C.
pp
-way, you'd fol - low me, if you but lov'd you'd fol - low me! A - way, a - way, Then
D. J.
Ah! no
sempre pp
I° Tempo.
C.
come with me!
I° Tempo.
D. J.
more, I pray!
I° Tempo.
ppp
Allegro. (tearing himself away from her.)
D. J.
ff
No! I will not hear a - no - ther
M
Allegro. (♩=116)
cresc.
ff dim. molto
D. J.
word! To run from my flag... to de - sert... 'Twould be
f

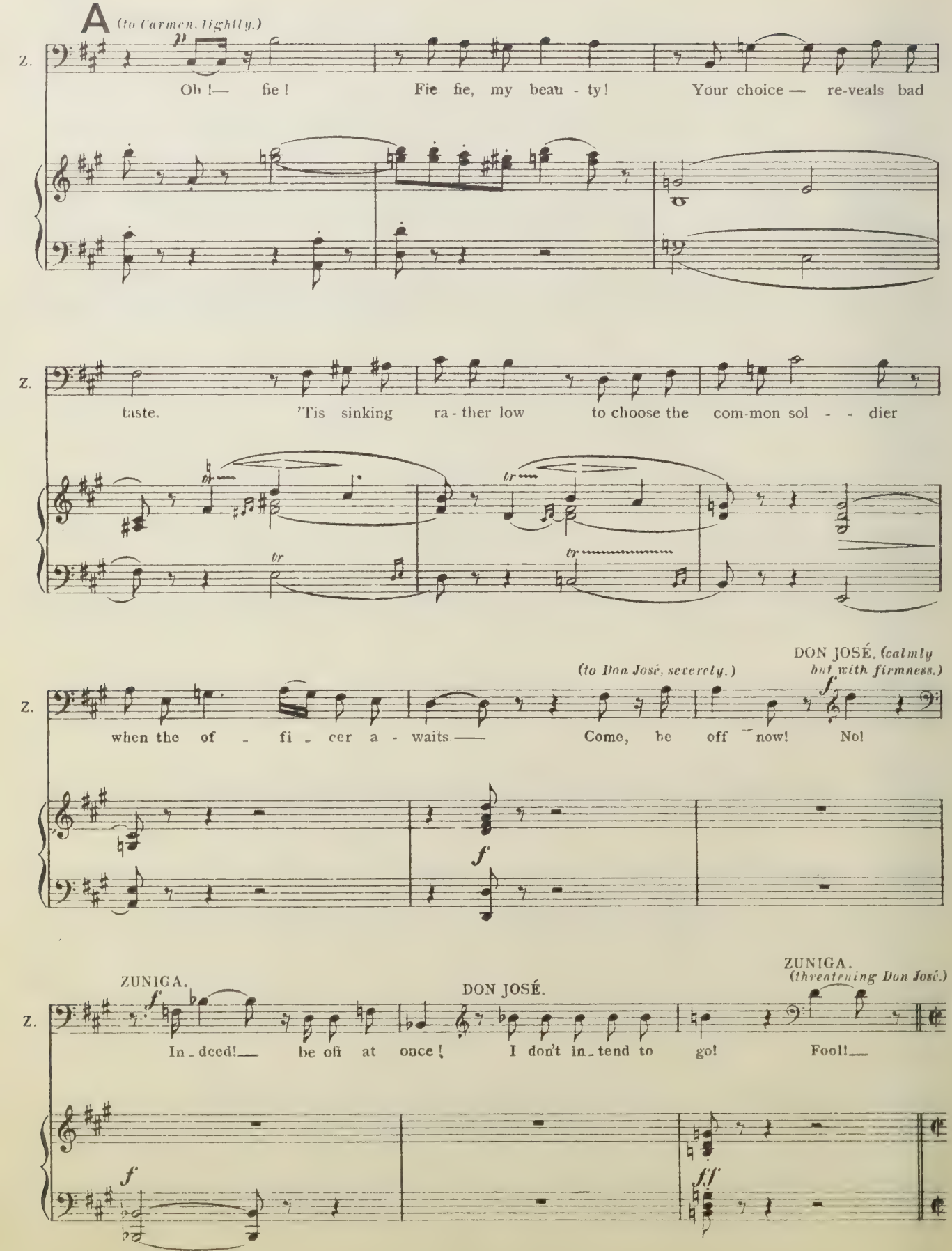

D. J.
shame... and dis - grace ..... tempt me no more ! Well, then,
CARMEN. (roughly.)
N
C.
go!
No! I love you no
I love you no
DON JOSÉ. mf (supplicating.)
Car - men,— I im - plore you...
p
cre
long - er! Go, I hate you! Farewell! and for ev - er, fare-
more ! Go, I hate you! Farewell! and for ev - er, fare-
lis - ten!— Car - men!
- scen - do -
molto
f
Un peu retenu.
DON JOSÉ. (sorrowfully.)
p
- well ! — So be it then ... fare - well !
mf
fare -
Un peu retenu. (♩ = 100.)
ff
p

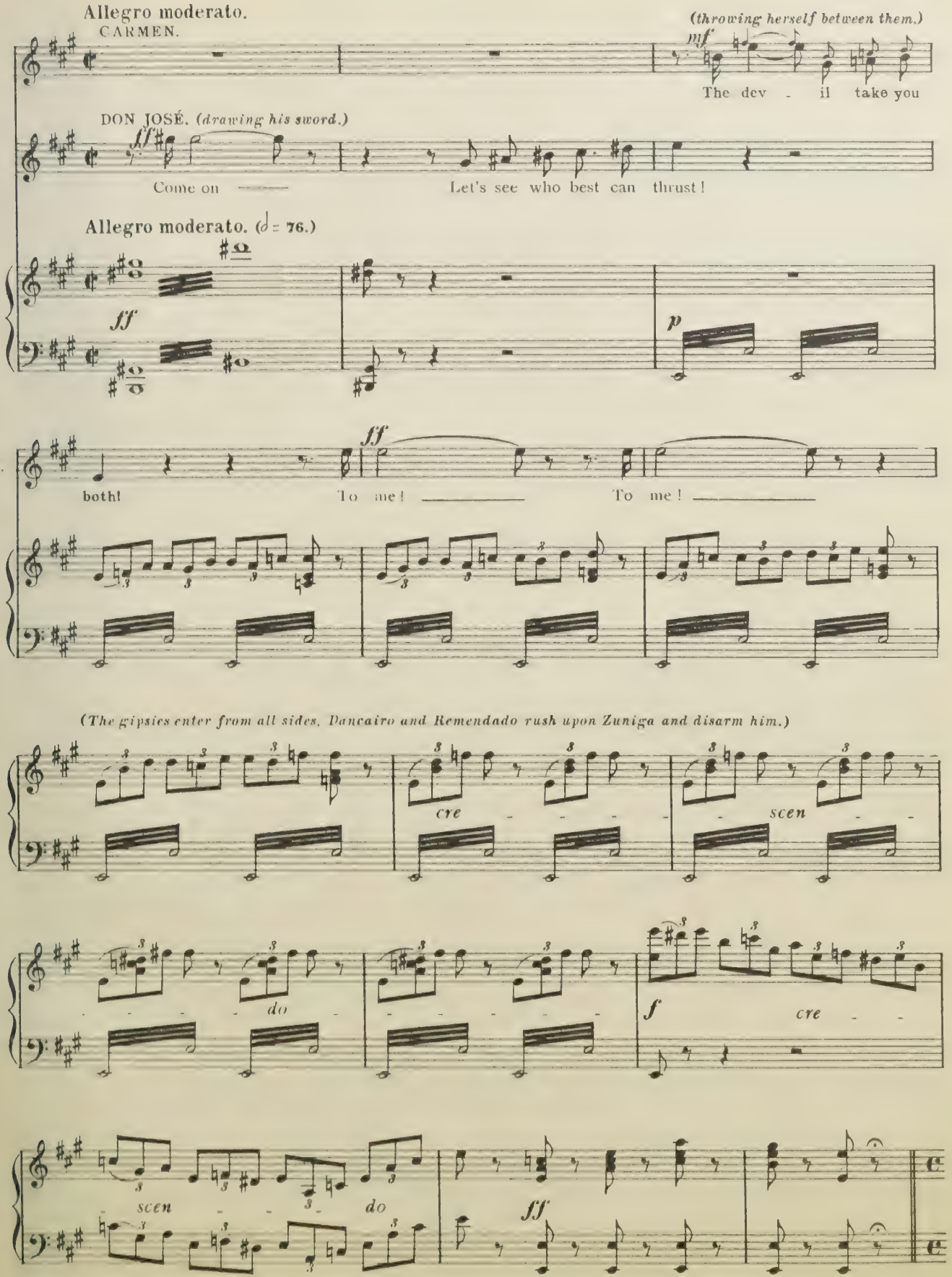


(He rushes towards the door, A loud knocking is heard. A moment's silence.)

Nº 16. FINALE.


Allegro moderato.
CARMEN.
p
Be still, be
DON JOSÉ.
mf
Who knocks? who is there?
(outside.)
ZUNIGA.
f
Ho-la! Car-men! ho-la, ho - la!
Allegro moderato. (♩ = 112.)
PIANO.
pp
C.
still!
pp
cre - scen - - - do
ZUNIGA. (pushes the door open and enters.)
f
(preceiving Don José.)
Thus do I op - en... closed doors! —
f
p
tr
legg.

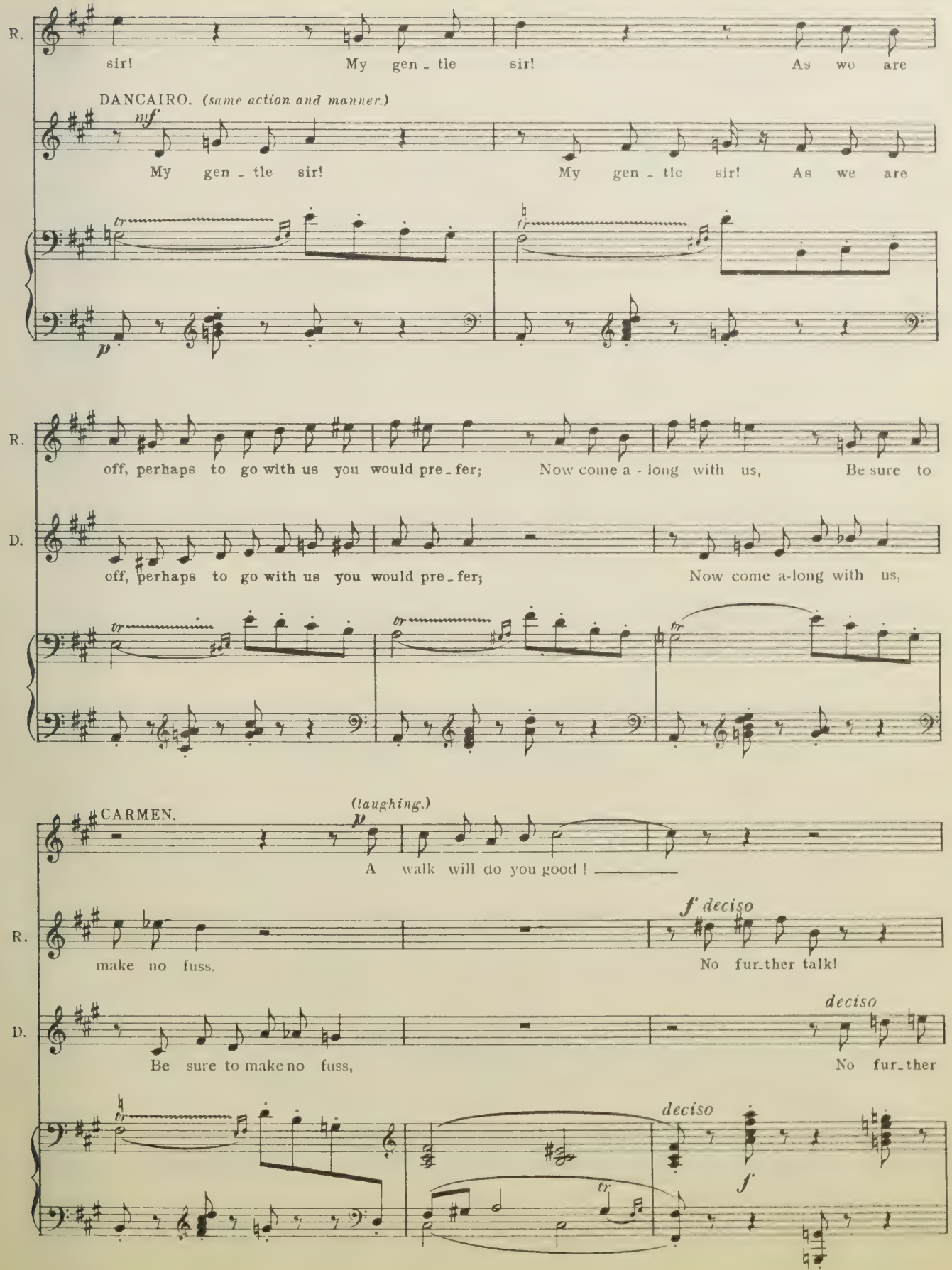

A (to Carmen, lightly.)
Z.
Oh !— fie ! Fie fie, my beau - ty! Your choice — re-veals bad
taste. 'Tis sinking ra - ther low to choose the com-mon sol - - dier
(to Don José, severely.)
DON JOSÉ. (calmly but with firmness.)
when the of - fi - cer a - waits.— Come, be off now! No!
ZUNIGA.
DON JOSÉ.
ZUNIGA. (threatening Don José.)
In - deed!— be off at once! I don't in - tend to go! Fool!—

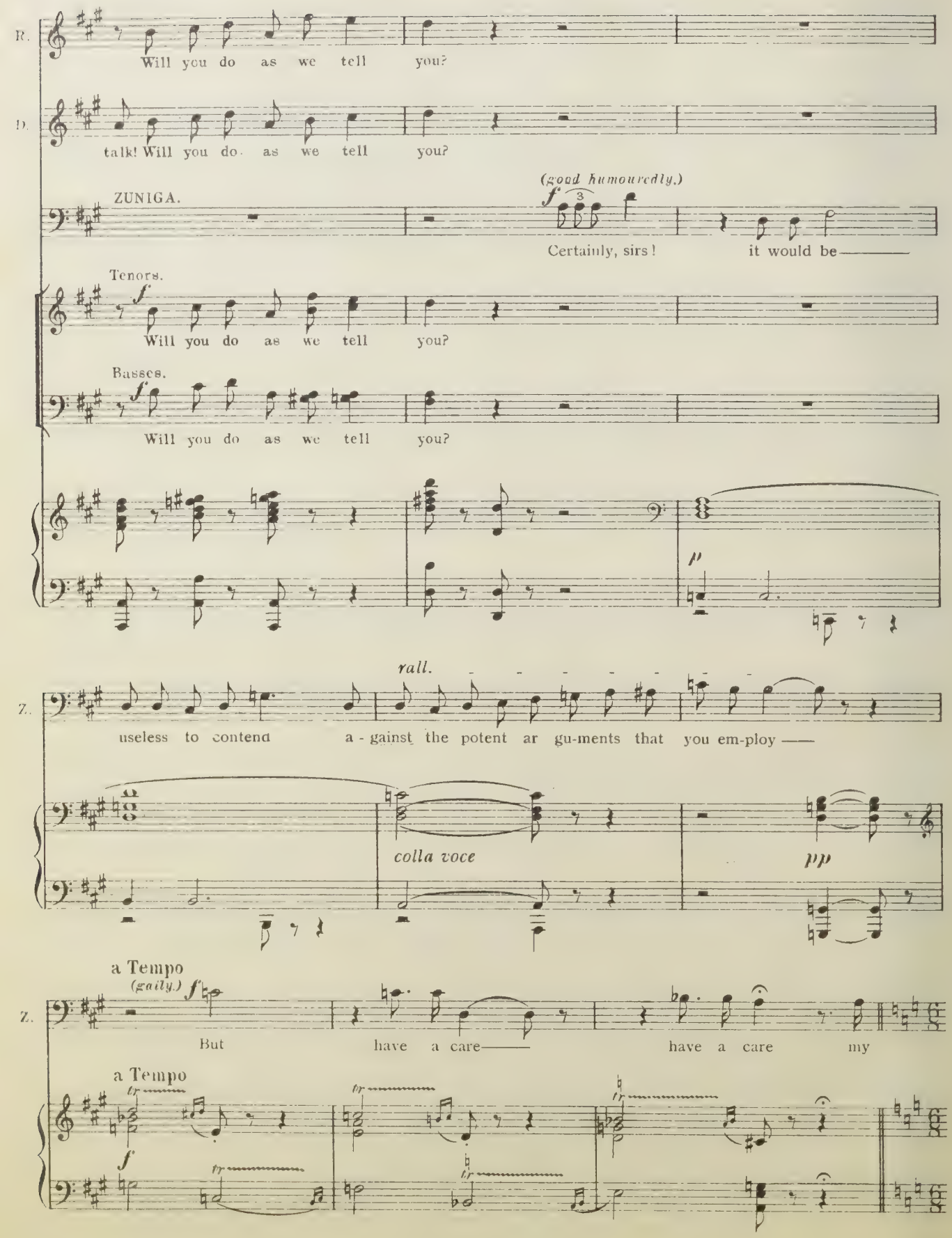

Allegro moderato.
CARMEN.
(throwing herself between them.)
mf
The dev - il take you
DON JOSÉ. (drawing his sword.)
fff
Come on
Let's see who best can thrust!
Allegro moderato. (𝅗𝅥 = 76.)
ff
p
C.
both!
ff
To me!
To me!
(The gipsies enter from all sides. Dancairo and Remendado rush upon Zuniga and disarm him.)
cre - - - - -
scen - - - -
do - - - - -
f
cre - -
scen - - - do
ff

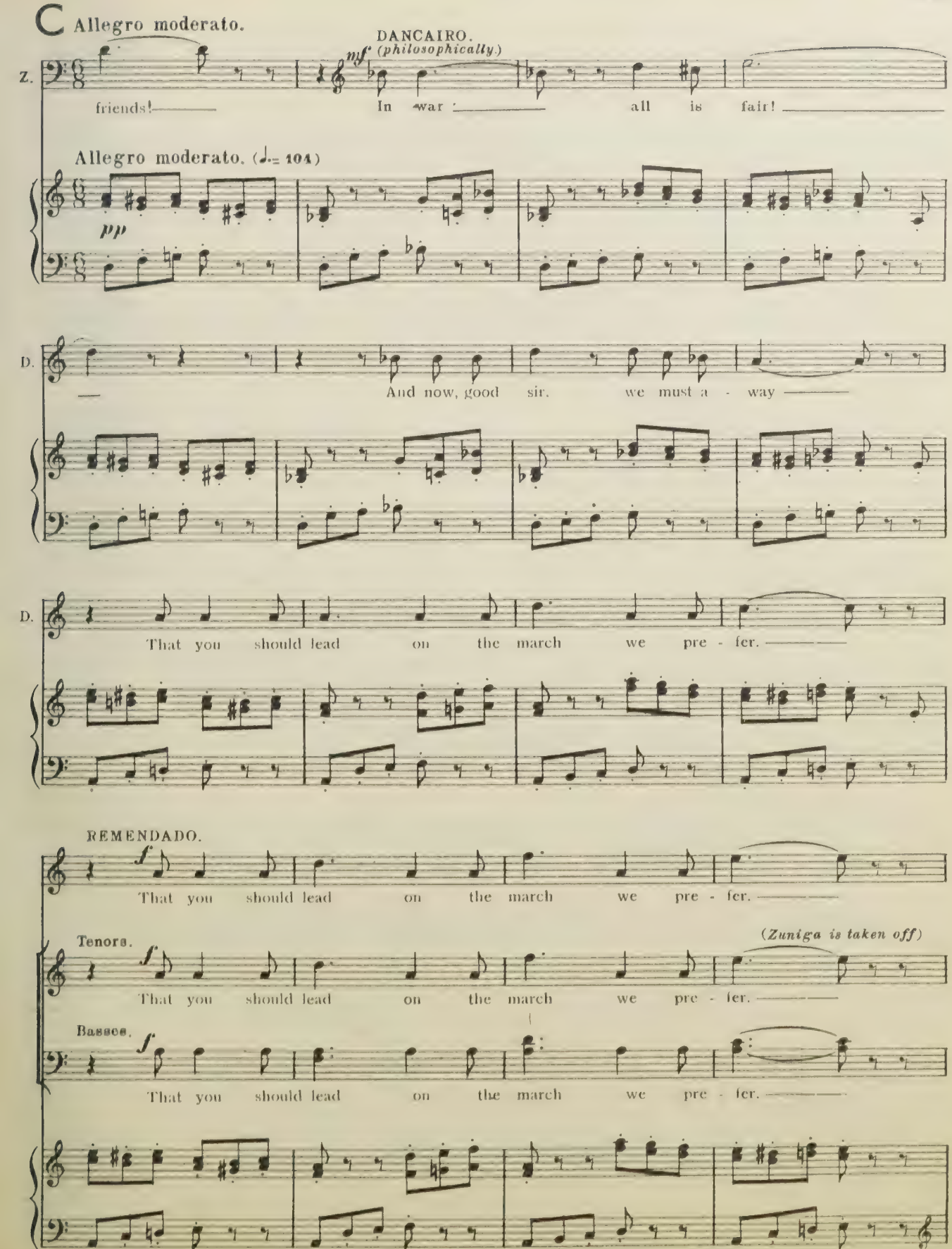
Allegretto quasi Andantino.

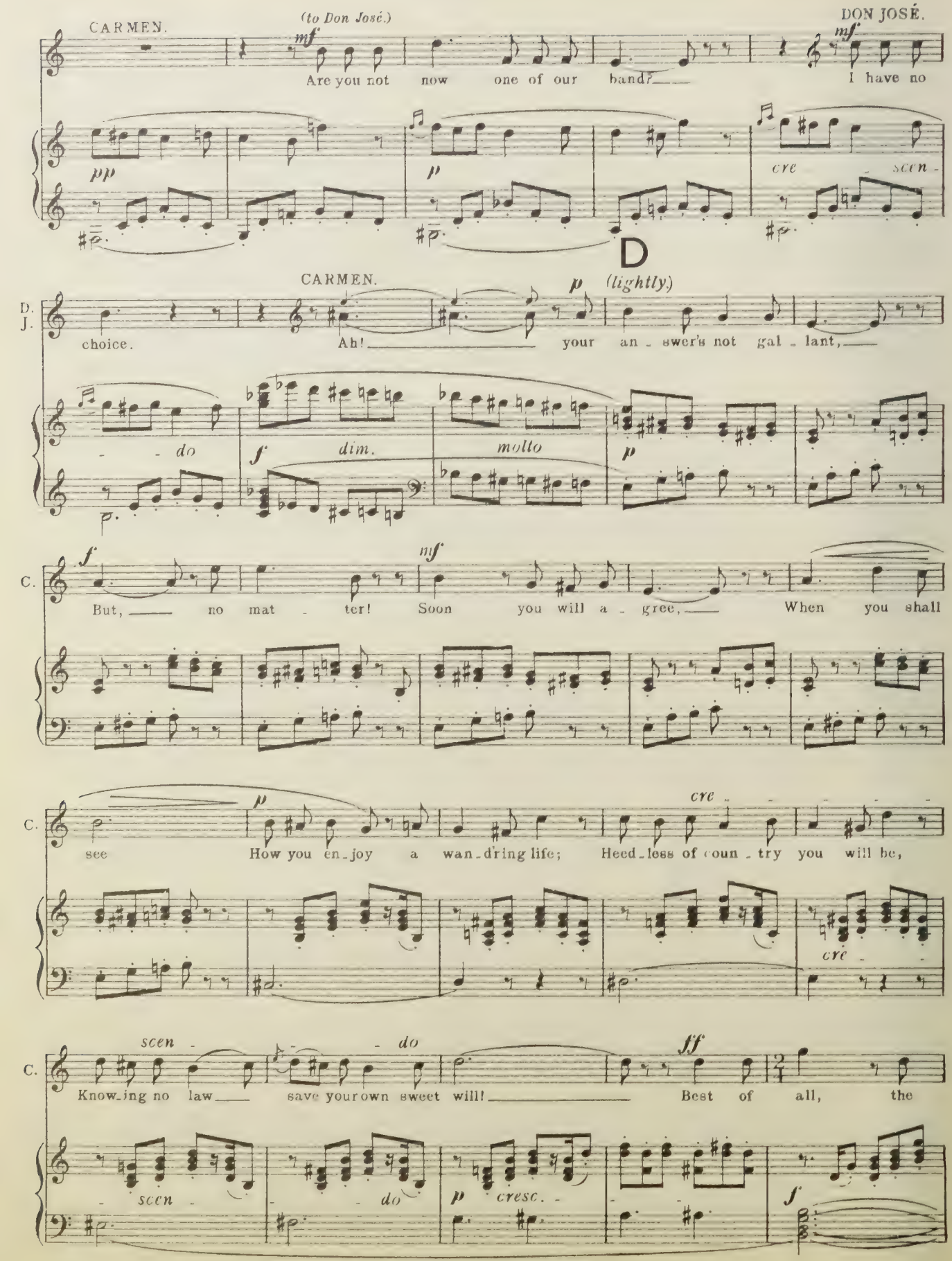
CARMEN. *(to Zuniga, mockingly.)*

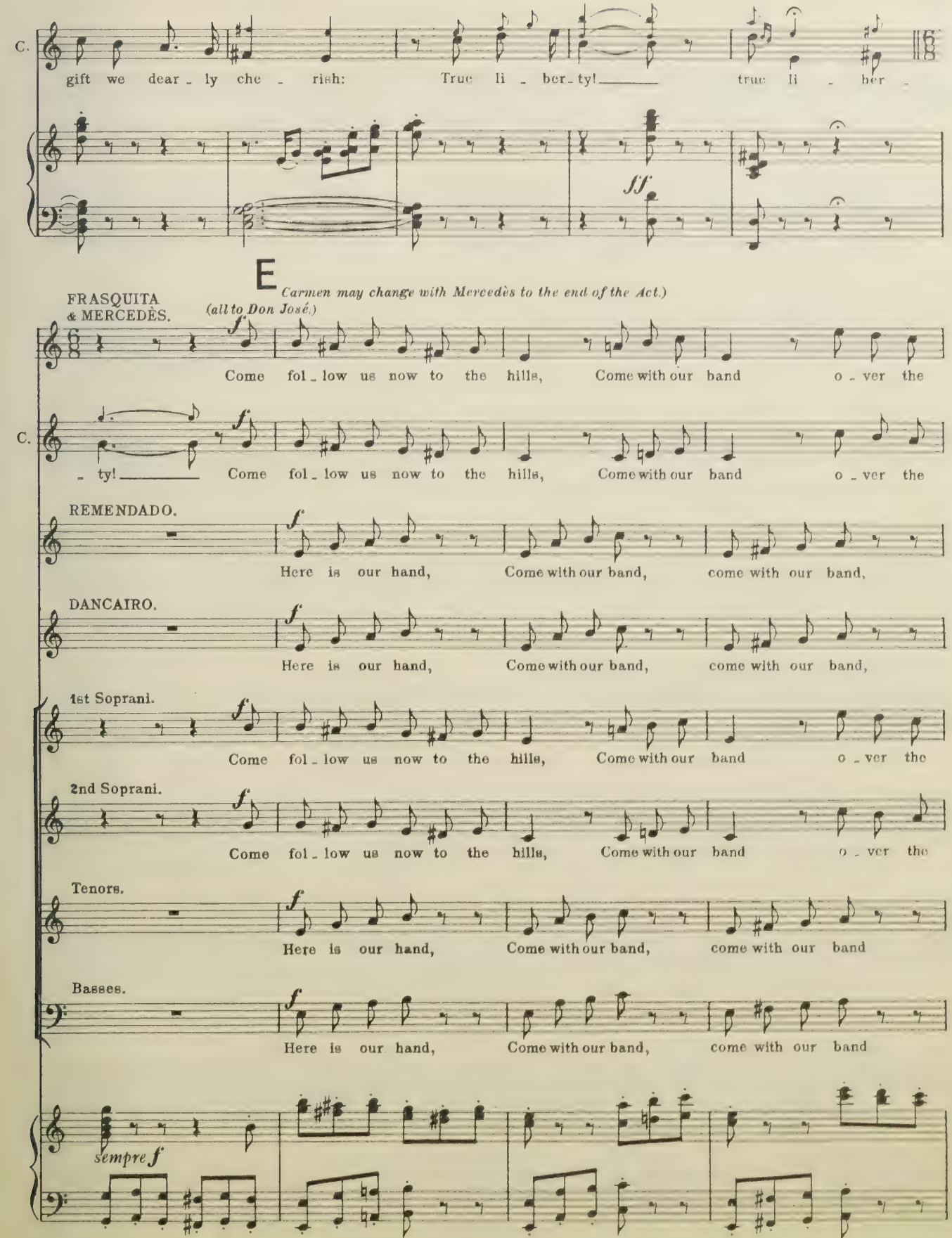
My dear Se - nor ! My dear Se - nor ! I fear that love and jea-lous-y this time will
Allegretto quasi Andantino. (♩= 92.)
pp
C.
cost you dear. You hap pen to ar-rive at an un - luck - y hour, at an un -
poco - - ri - tar - - dan - - do - -
C.
lucky hour and we must keep you cap - tive till we know our friends are
colla - - - - - voce - - -
mf
B
a Tempo
C.
all quite safe and out of your power.
REMENDADO. *(to Zuniga, pistol in hand with mock politeness.)*
mf
My gen - tle
a Tempo (♩= 100.)
tr
dim.
pp
mf


R.
sir! My gen - tle sir! As we are
DANCAIRO. (same action and manner.)
mf
My gen - tle sir! My gen - tle sir! As we are
p
R.
off, perhaps to go with us you would pre - fer; Now come a - long with us, Be sure to
D.
off, perhaps to go with us you would pre - fer; Now come a-long with us,
CARMEN.
(laughing.)
p
A walk will do you good!
R.
f deciso
make no fuss. No fur - ther talk!
D.
deciso
Be sure to make no fuss, No fur - ther
deciso
f


R.
Will you do as we tell you?
D.
talk! Will you do as we tell you?
ZUNIGA.
(good humouredly.)
Certainly, sirs! it would be
Tenors.
Will you do as we tell you?
Basses.
Will you do as we tell you?
Z.
rall.
useless to contend a-gainst the potent ar gu-ments that you em-ploy
colla voce
pp
a Tempo
(gaily.)
But have a care have a care my
a Tempo


C Allegro moderato.
DANCAIRO.
mf (philosophically.)
Z.
friends! —
In war —
all is fair! —
Allegro moderato. (♩.= 104)
pp
D.
—
And now, good sir, we must a - way —
D.
That you should lead on the march we pre - fer. — —
REMENDADO.
f
That you should lead on the march we pre - fer. — —
Tenors.
f
That you should lead on the march we pre - fer. — —
(Zuniga is taken off)
Basses.
f
That you should lead on the march we pre - fer. — —


CARMEN.
(to Don José.)
DON JOSÉ.
Are you not now one of our band? I have no
CARMEN.
choice. Ah! your an - swer's not gal - lant,
- - do
dim.
molto
But, no mat - ter! Soon you will a - gree, When you shall
see How you en - joy a wan - dring life; Heed - less of coun - try you will be,
scen - - do
Know - ing no law save your own sweet will! Best of all, the
- scen - - do
cresc.


C.
gift we dear - ly che - rish: True li - ber - ty! true li - ber -
sff
E
(Carmen may change with Mercedès to the end of the Act.)
FRASQUITA & MERCEDÈS.
(all to Don José.)
f
Come fol - low us now to the hills, Come with our band o - ver the
C.
- ty! Come fol - low us now to the hills, Come with our band o - ver the
REMENDADO.
Here is our hand, Come with our band, come with our band,
DANCAIRO.
Here is our hand, Come with our band, come with our band,
1st Soprani.
Come fol - low us now to the hills, Come with our band o - ver the
2nd Soprani.
Come fol - low us now to the hills, Come with our band o - ver the
Tenors.
Here is our hand, Come with our band, come with our band
Basses.
Here is our hand, Come with our band, come with our band
sempre f

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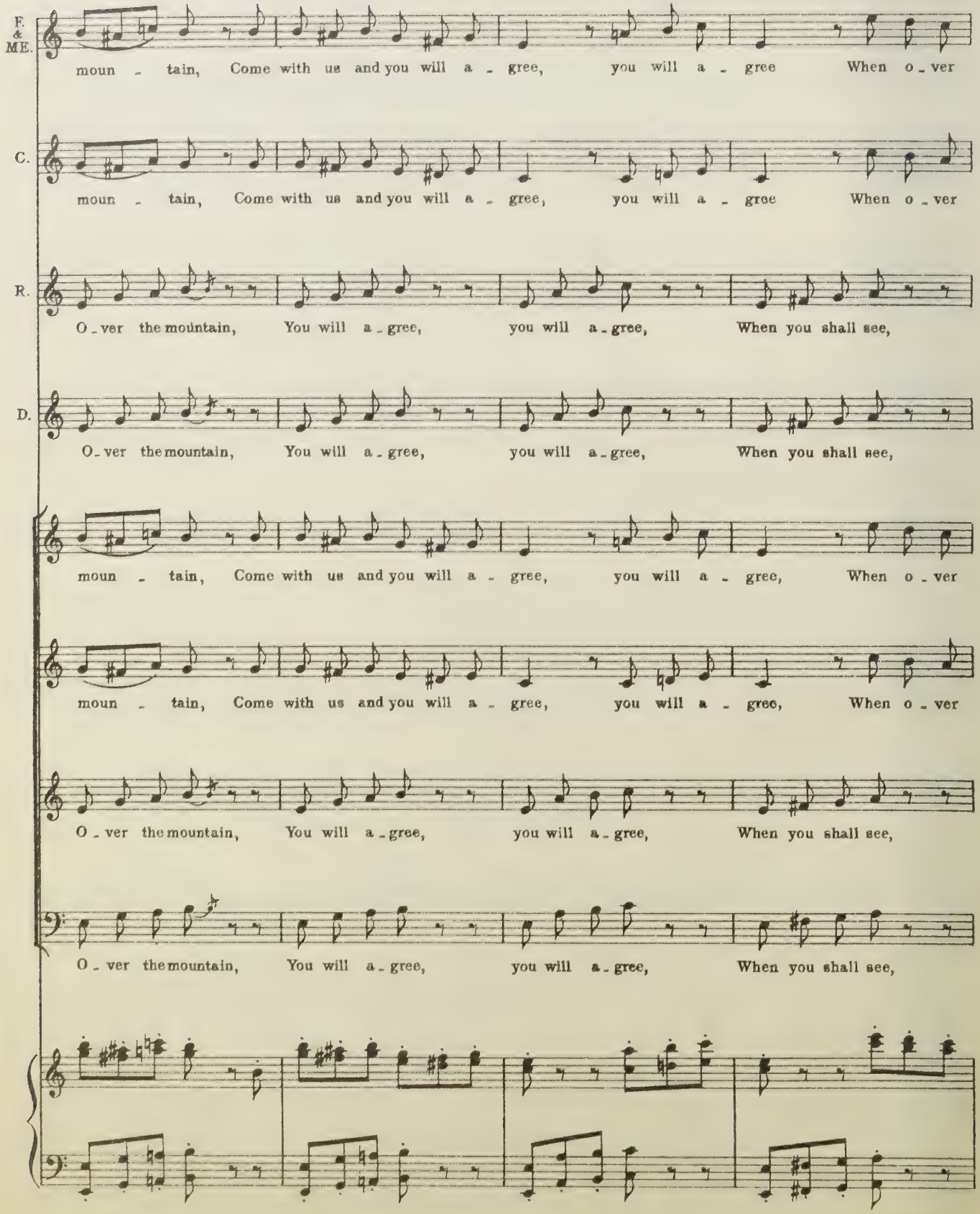
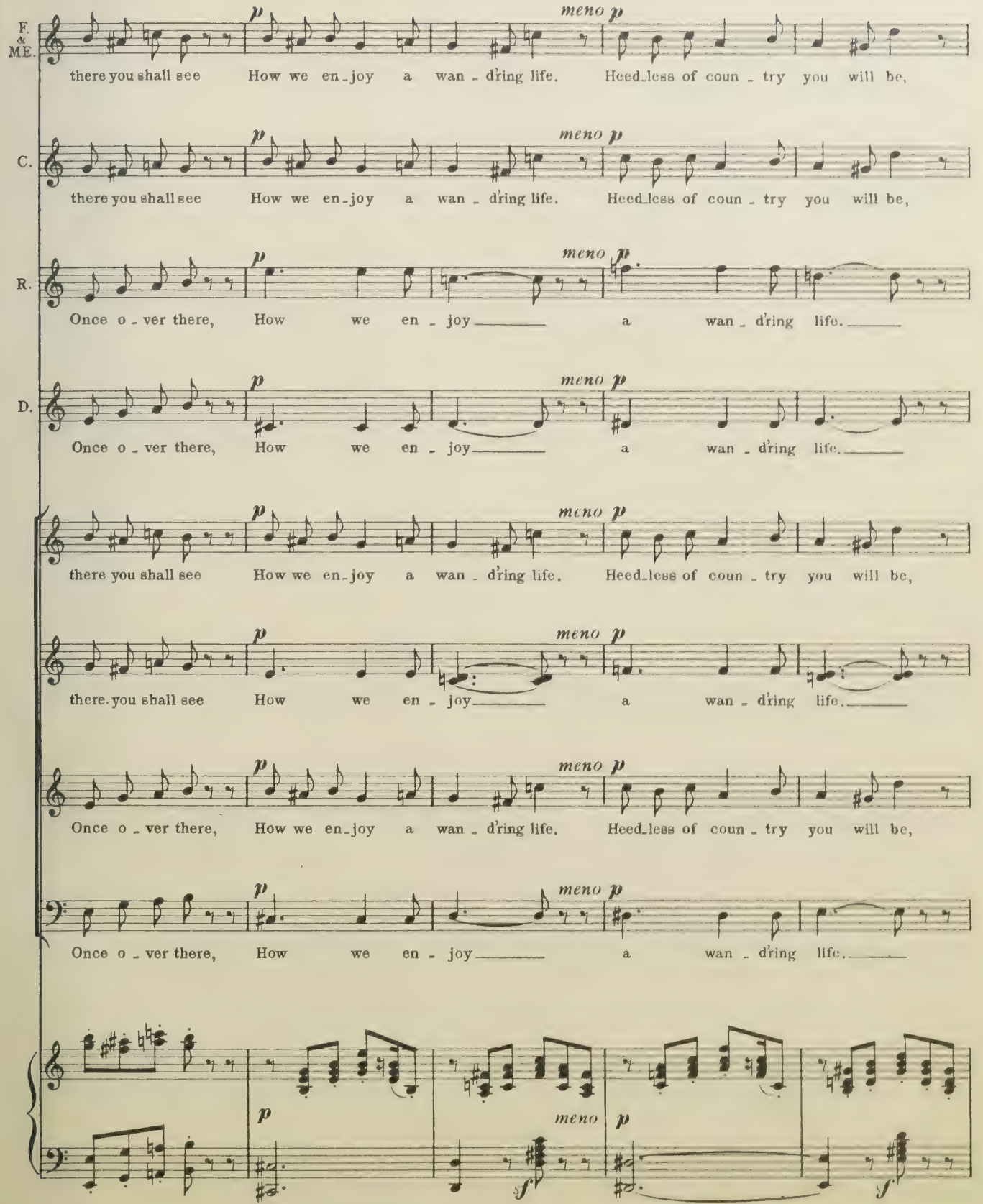
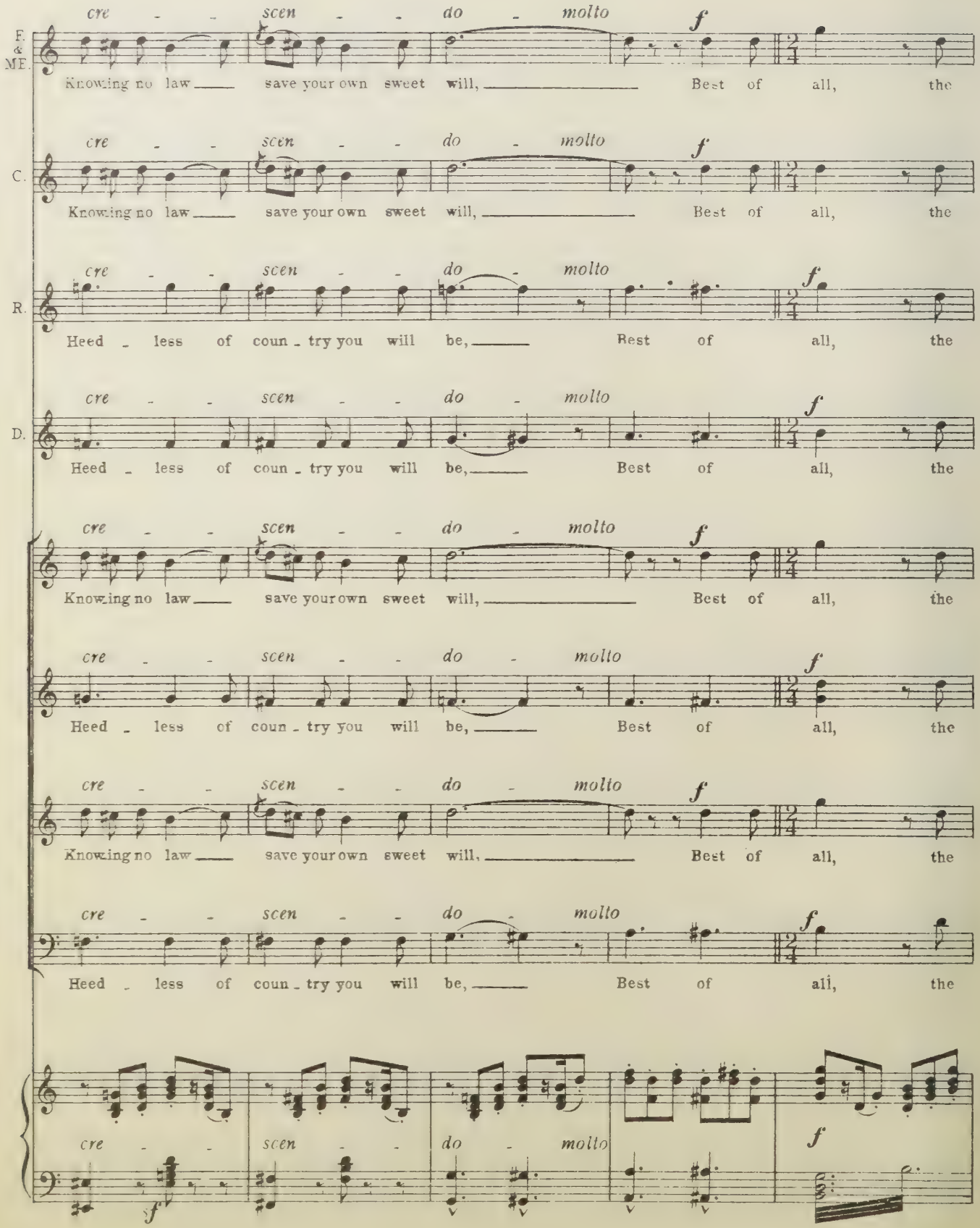
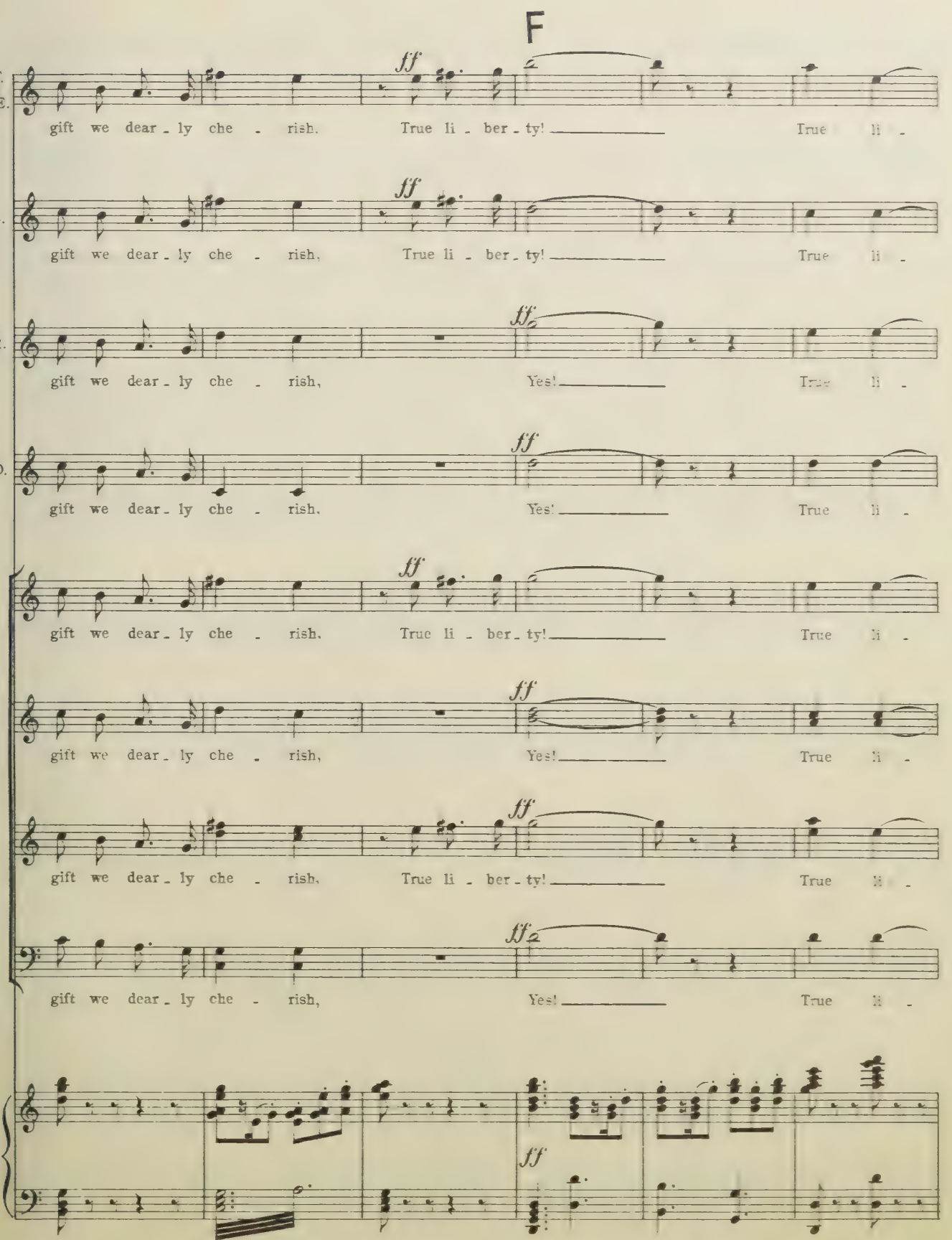
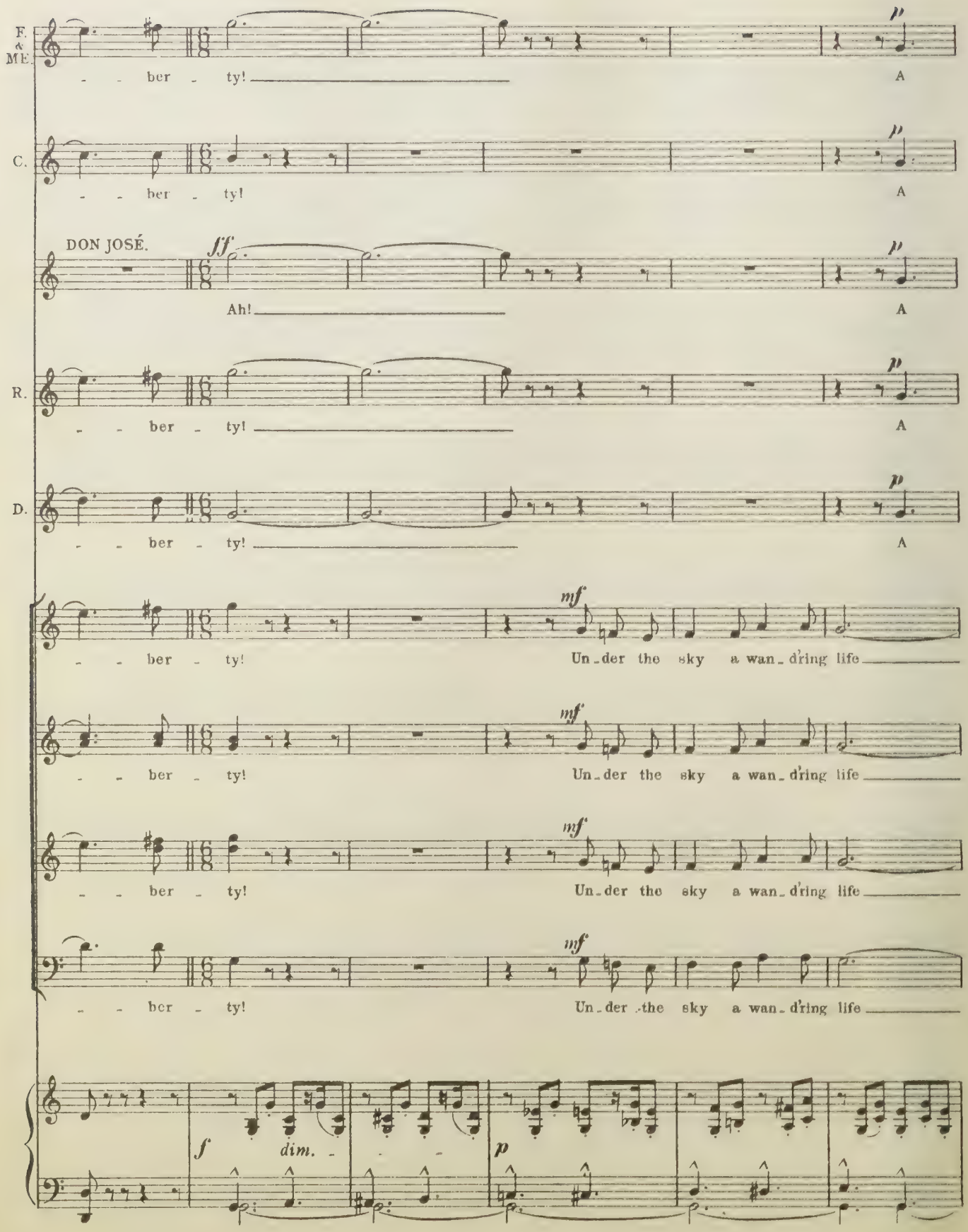

F. & ME.
moun - tain, Come with us and you will a - gree, you will a - gree When o - ver
C.
moun - tain, Come with us and you will a - gree, you will a - gree When o - ver
R.
O - ver the mountain, You will a - gree, you will a - gree, When you shall see,
D.
O - ver the mountain, You will a - gree, you will a - gree, When you shall see,
moun - tain, Come with us and you will a - gree, you will a - gree, When o - ver
moun - tain, Come with us and you will a - gree, you will a - gree, When o - ver
O - ver the mountain, You will a - gree, you will a - gree, When you shall see,
O - ver the mountain, You will a - gree, you will a - gree, When you shall see,


F. & ME.
there you shall see How we en_joy a wan_d'ring life. Heed_less of coun_try you will be,
C.
there you shall see How we en_joy a wan_d'ring life. Heed_less of coun_try you will be,
R.
Once o_ver there, How we en_joy a wan_d'ring life.
D.
Once o_ver there, How we en_joy a wan_d'ring life.
there you shall see How we en_joy a wan_d'ring life. Heed_less of coun_try you will be,
there you shall see How we en_joy a wan_d'ring life.
Once o_ver there, How we en_joy a wan_d'ring life. Heed_less of coun_try you will be,
Once o_ver there, How we en_joy a wan_d'ring life.
p
meno p
sf


F. & ME.
cre - - scen - - do - molto
f
Knowing no law save your own sweet will, Best of all, the
C.
cre - - scen - - do - molto
f
Knowing no law save your own sweet will, Best of all, the
R.
cre - - scen - - do - molto
f
Heed - less of coun - try you will be, Best of all, the
D.
cre - - scen - - do - molto
f
Heed - less of coun - try you will be, Best of all, the
cre - - scen - - do - molto
f
Knowing no law save your own sweet will, Best of all, the
cre - - scen - - do - molto
f
Heed - less of coun - try you will be, Best of all, the
cre - - scen - - do - molto
f
Knowing no law save your own sweet will, Best of all, the
cre - - scen - - do - molto
f
Heed - less of coun - try you will be, Best of all, the
cre - - scen - - do - molto
f
f


F
F. & ME.
C.
R.
D.
ff
gift we dear - ly che - rish, True li - ber - ty! True li -
gift we dear - ly che - rish, Yes! True li -



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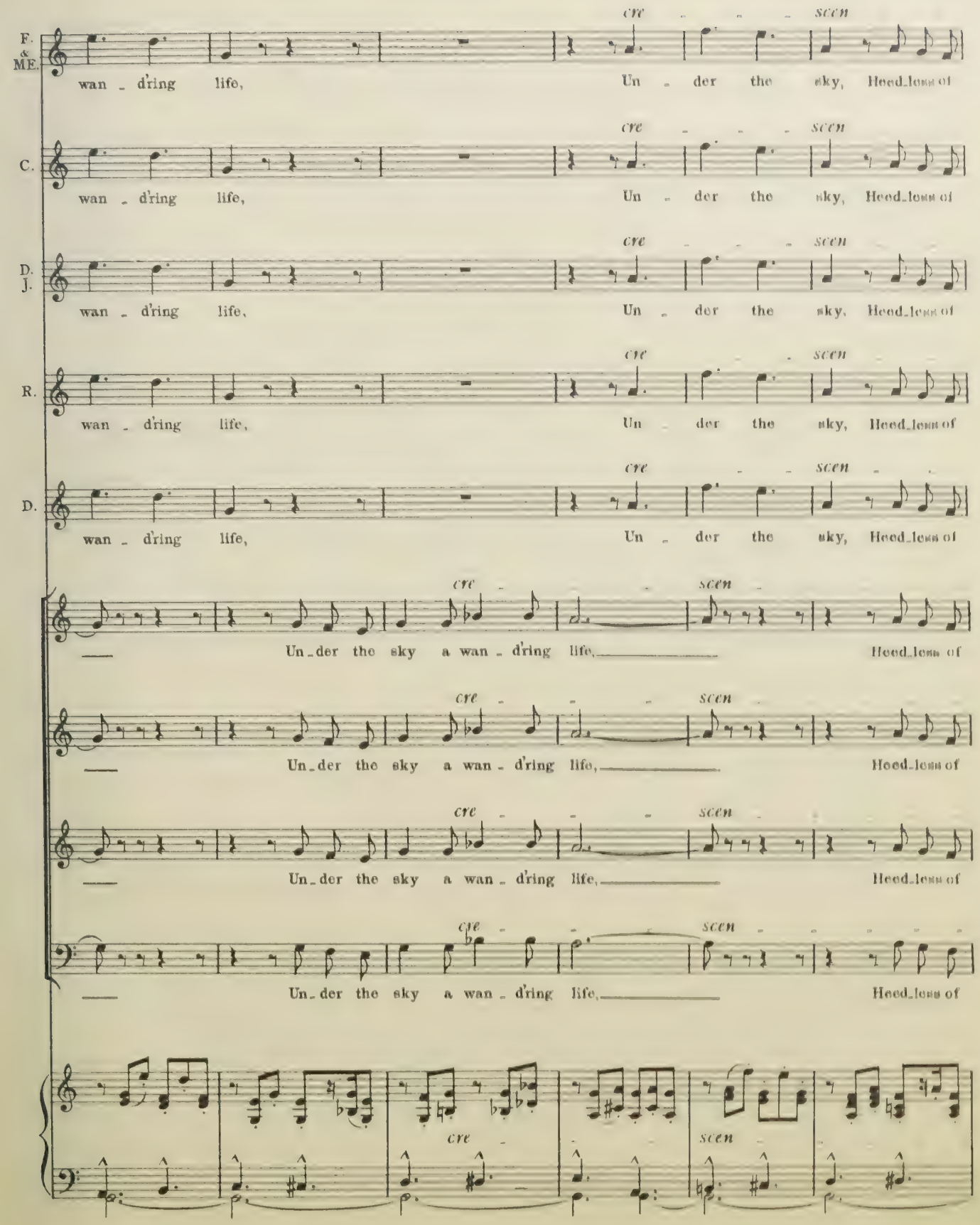
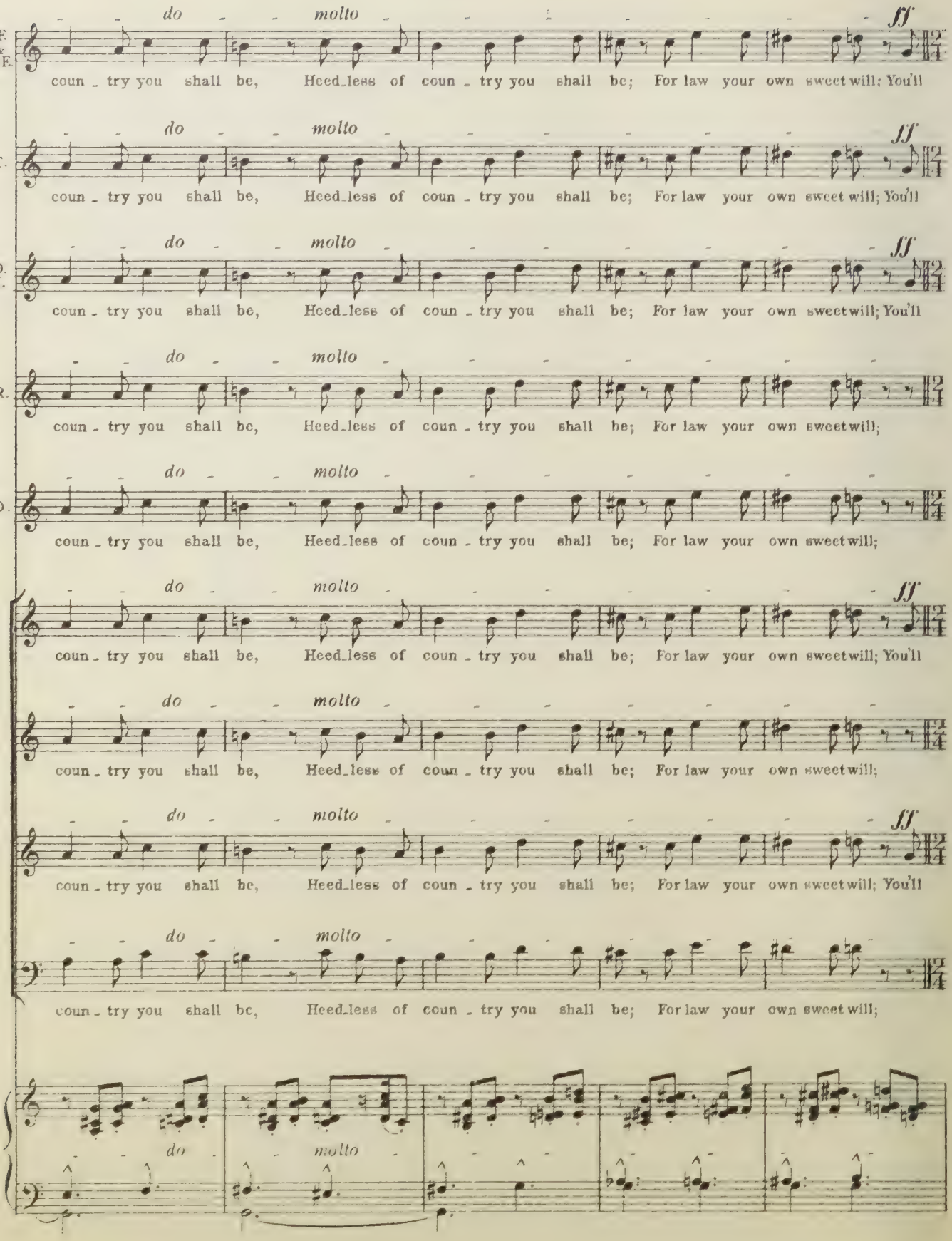
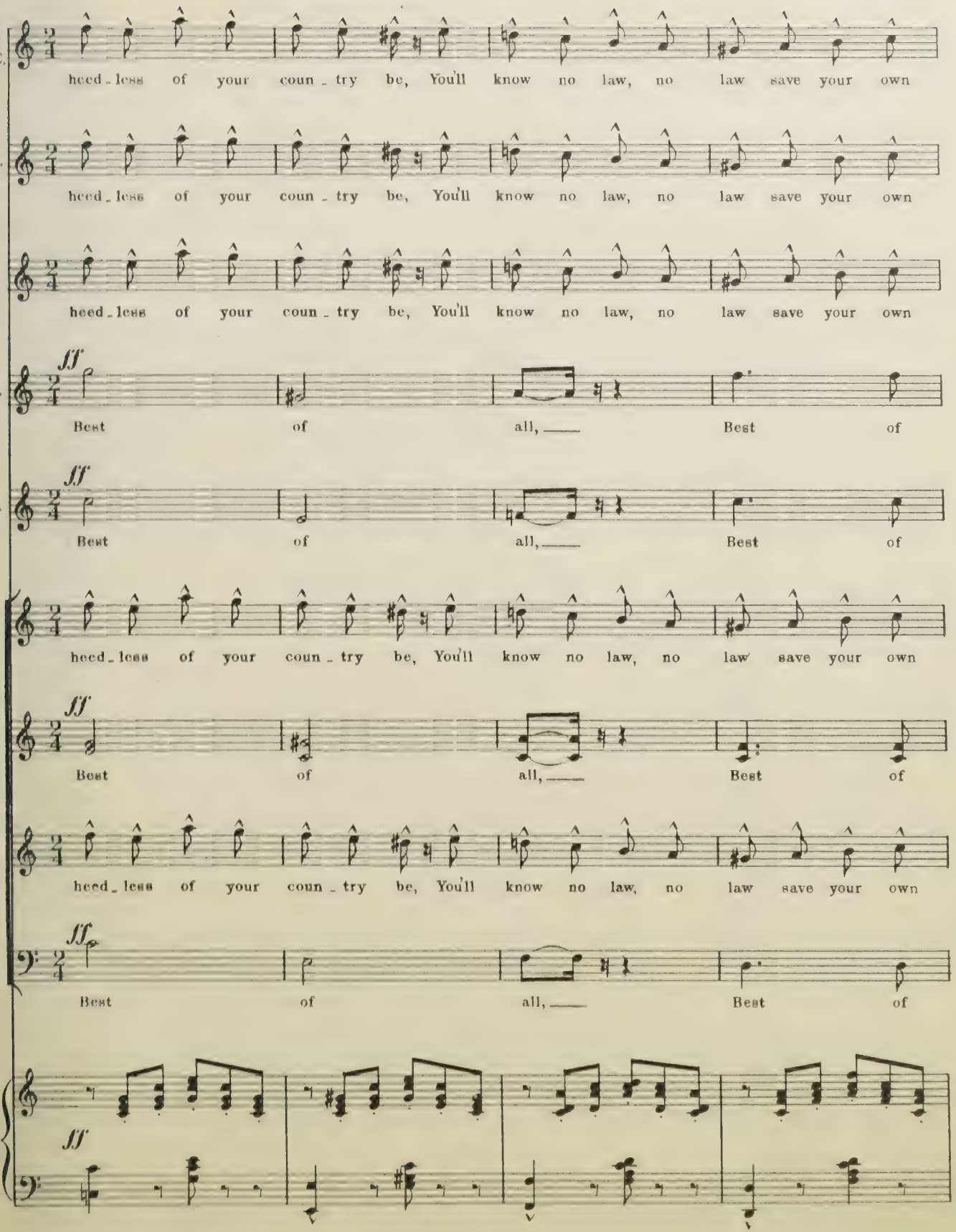
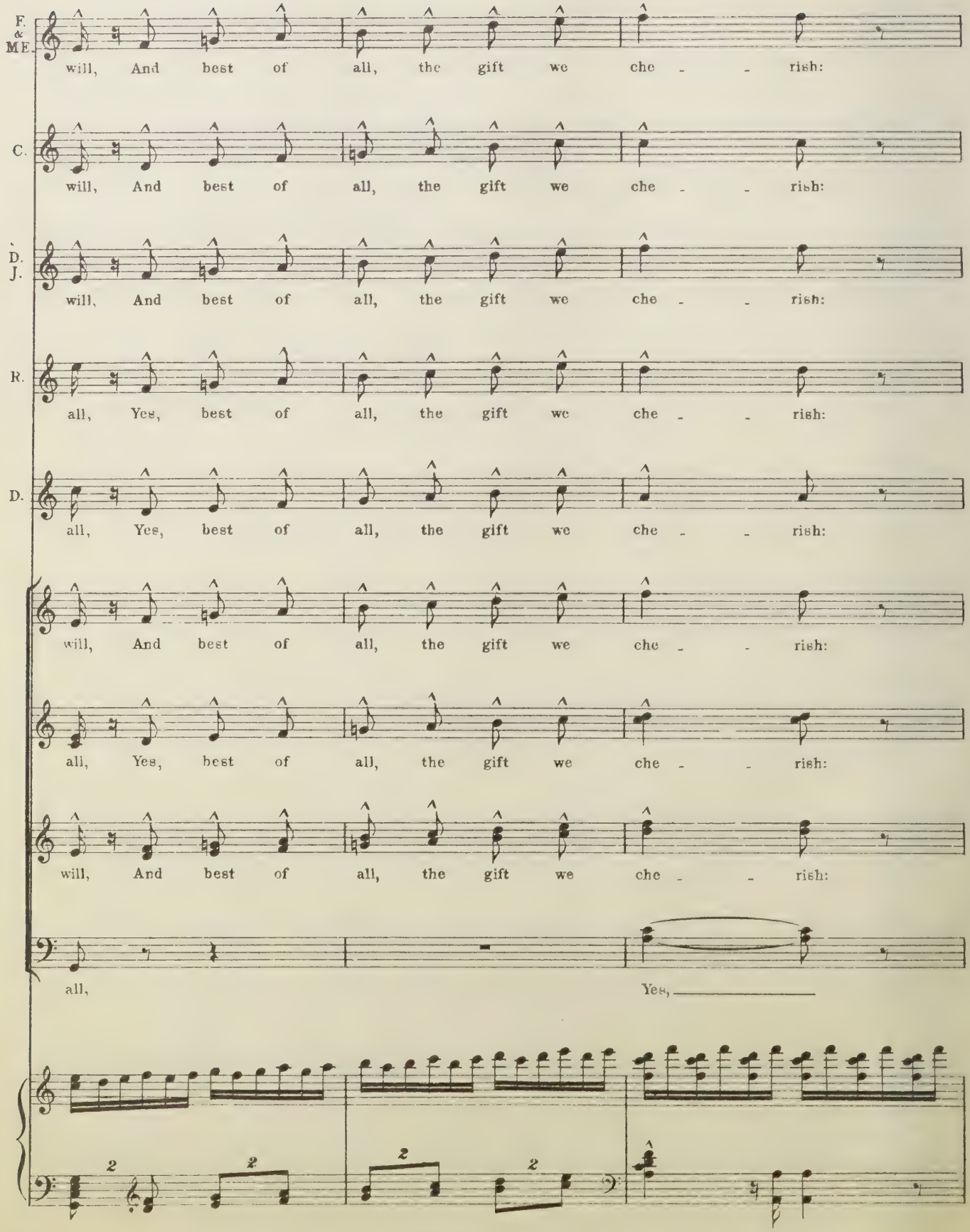
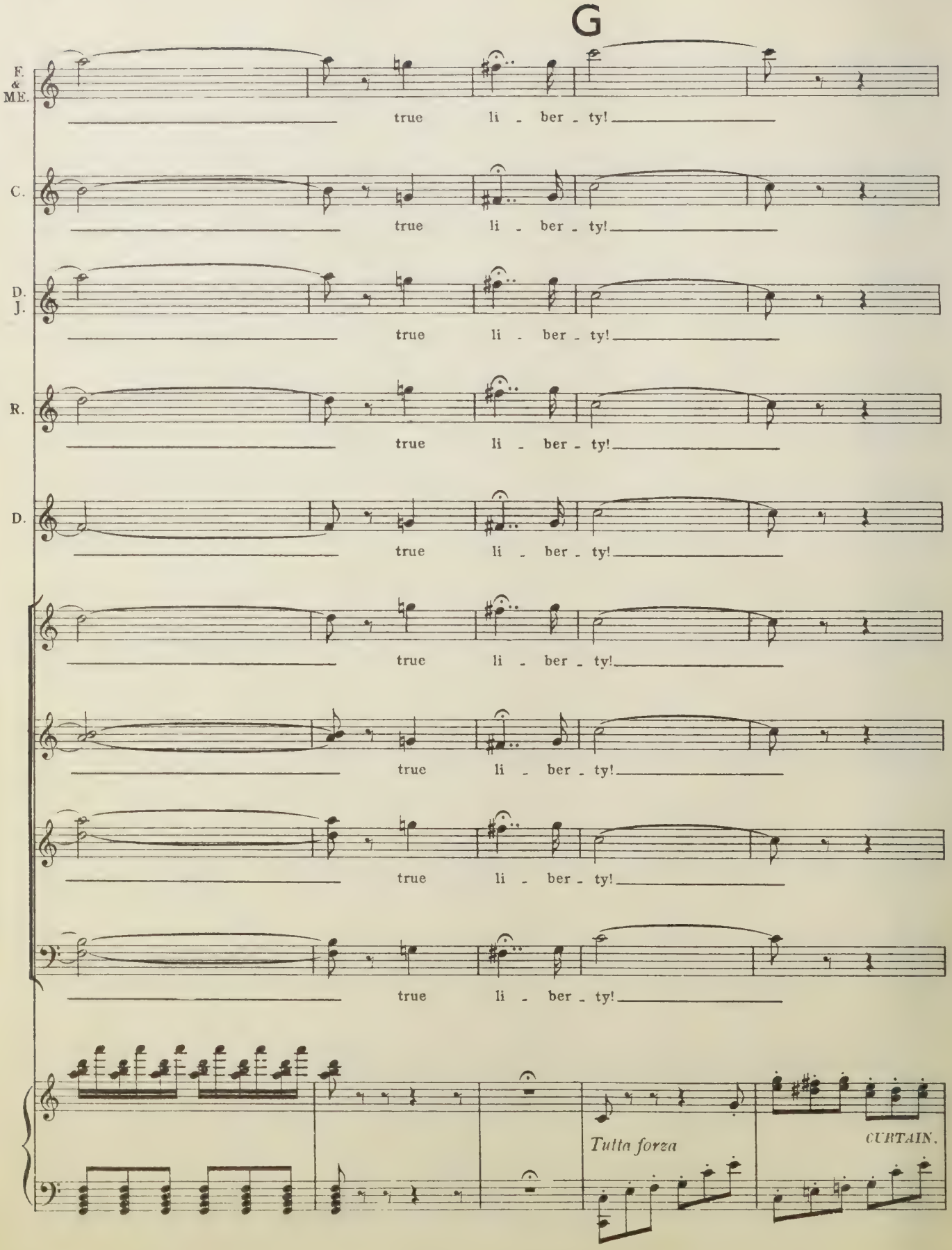

F. & ME.
wan - d'ring life, cre - - - scen Un - der the sky, Heed-less of
C.
wan - d'ring life, cre - - - scen Un - der the sky, Heed-less of
D. J.
wan - d'ring life, cre - - - scen Un - der the sky, Heed-less of
R.
wan - d'ring life, cre - - scen Un - der the sky, Heed-less of
D.
wan - d'ring life, cre - - scen Un - der the sky, Heed-less of
— Un-der the sky a wan - d'ring life, cre - - - scen Heed-less of
— Un-der the sky a wan - d'ring life, cre - - - scen Heed-less of
— Un-der the sky a wan - d'ring life, cre - - - scen Heed-less of
— Un-der the sky a wan - d'ring life, cre - - - scen Heed-less of
cre - scen -

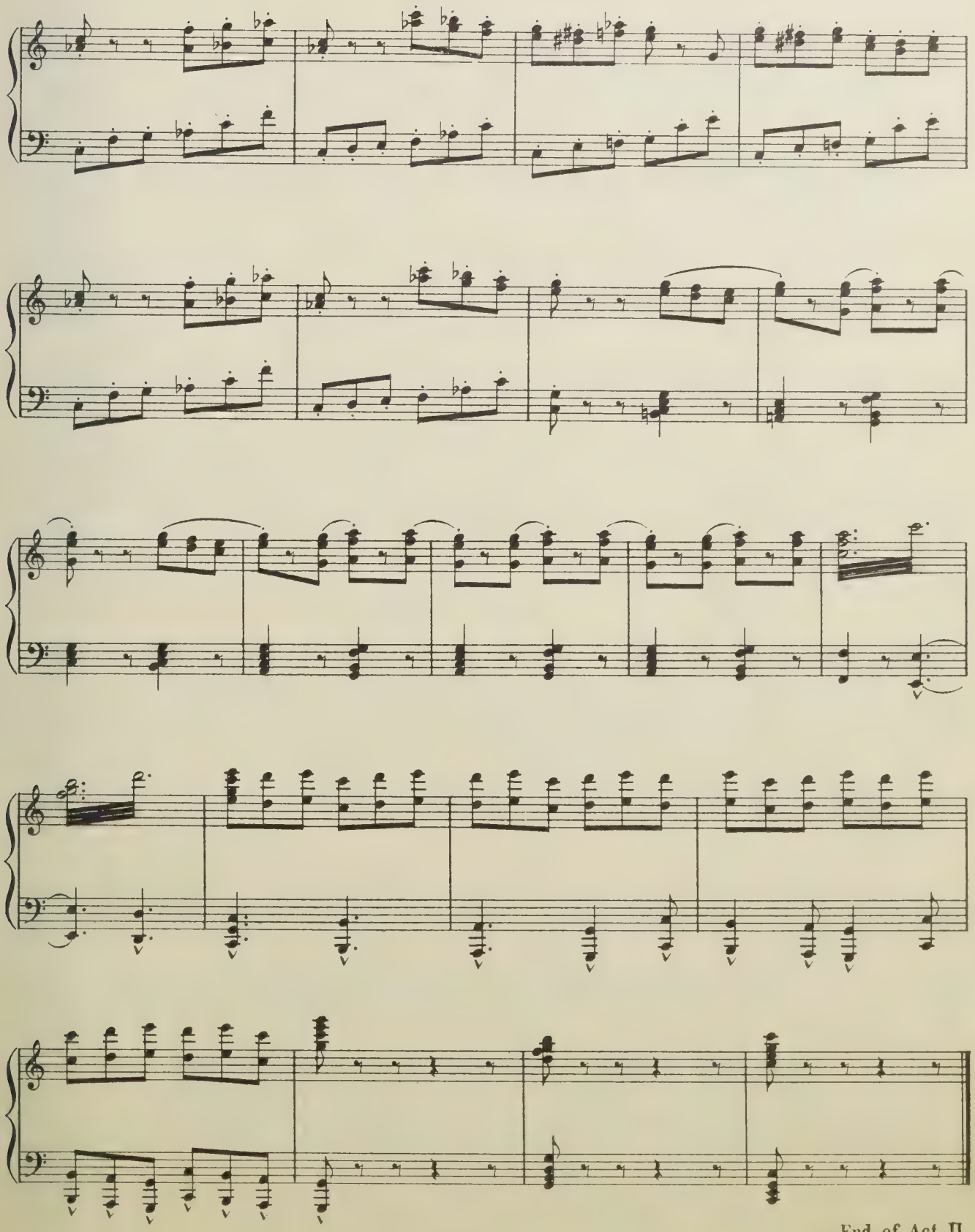

F. & ME.
C.
D. J.
R.
D.
do molto
ff
coun - try you shall be, Heed-less of coun - try you shall be; For law your own sweet will; You'll


F. & ME.
heed - less of your coun - try be, You'll know no law, no law save your own
C.
heed - less of your coun - try be, You'll know no law, no law save your own
D. J.
heed - less of your coun - try be, You'll know no law, no law save your own
R.
ff
Best of all, Best of
D.
ff
Best of all, Best of
heed - less of your coun - try be, You'll know no law, no law save your own
ff
Best of all, Best of
heed - less of your coun - try be, You'll know no law, no law save your own
ff
Best of all, Best of
ff


F. & ME.
will, And best of all, the gift we che - - rish:
C.
will, And best of all, the gift we che - - rish:
D. J.
will, And best of all, the gift we che - - rish:
R.
all, Yes, best of all, the gift we che - - rish:
D.
all, Yes, best of all, the gift we che - - rish:
will, And best of all, the gift we che - - rish:
all, Yes, best of all, the gift we che - - rish:
will, And best of all, the gift we che - - rish:
all,
Yes,

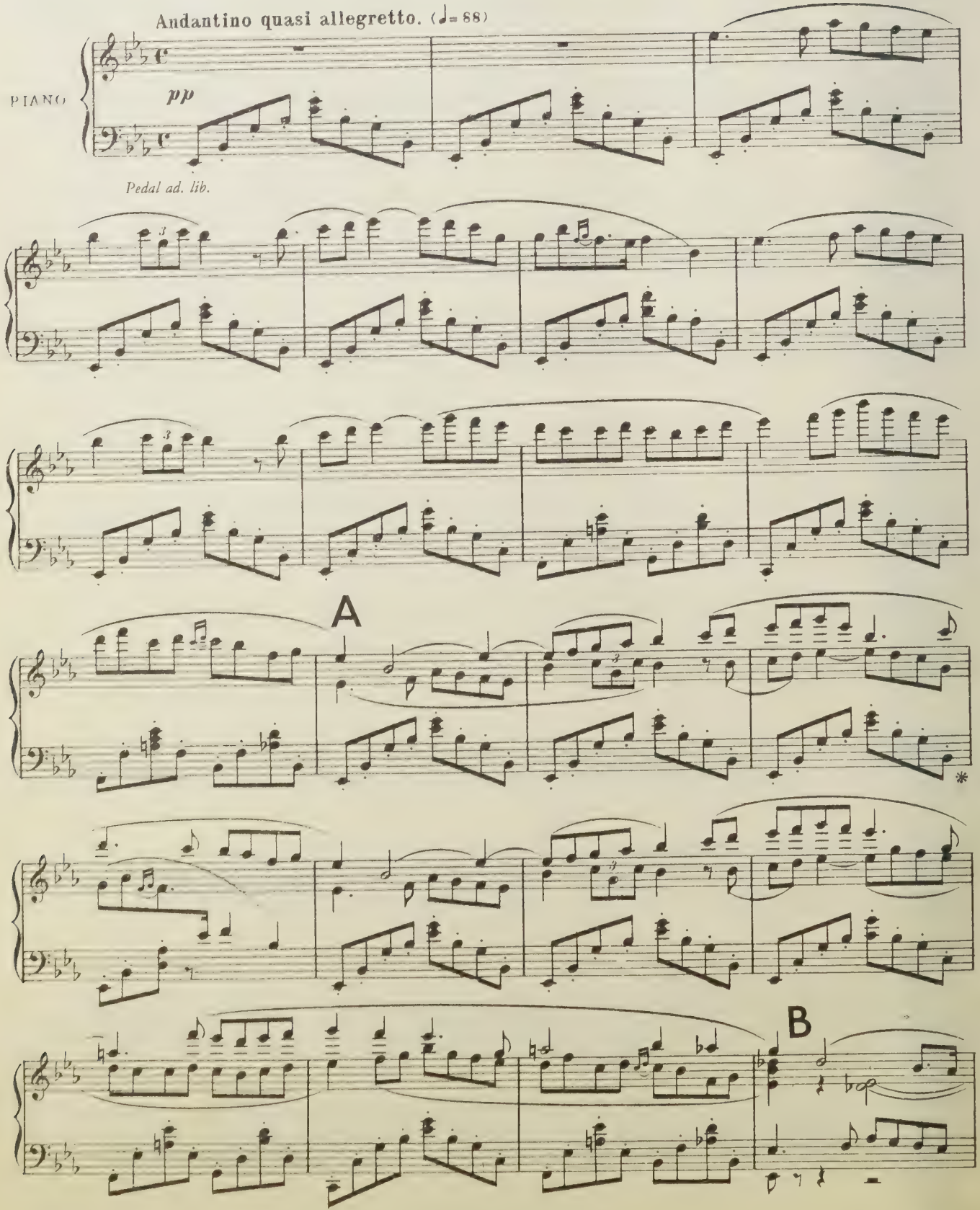
F. & ME.
C.
D. J.
R.
D.
cresc.
fff
True
li - - ber - - ty!


G
F. & ME.
true li - ber - ty!
C.
true li - ber - ty!
D. J.
true li - ber - ty!
R.
true li - ber - ty!
D.
true li - ber - ty!
true li - ber - ty!
true li - ber - ty!
true li - ber - ty!
true li - ber - ty!
Tutta forza
CURTAIN.



End of Act II.

Nº 17. ENTR'ACTE.



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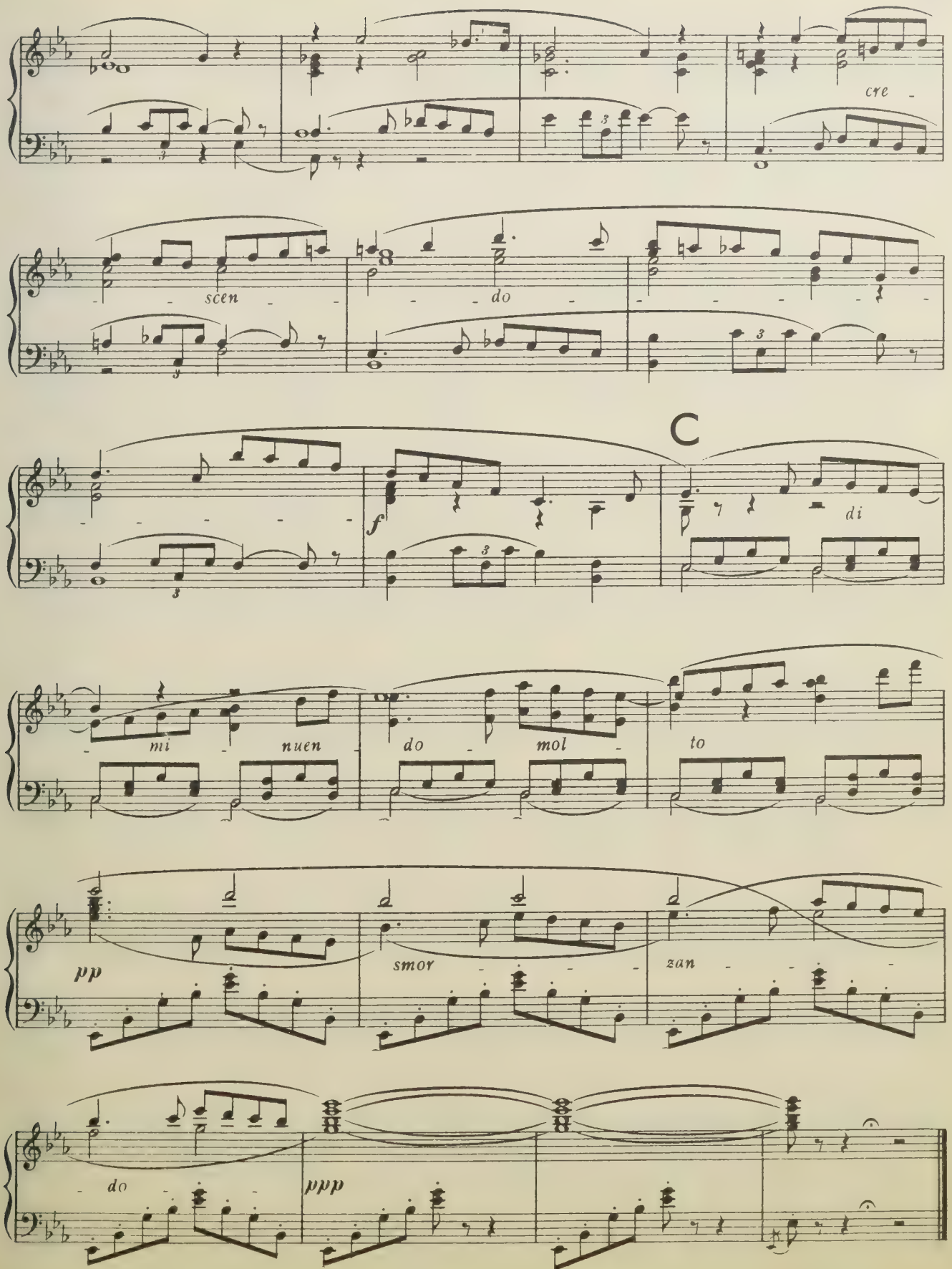
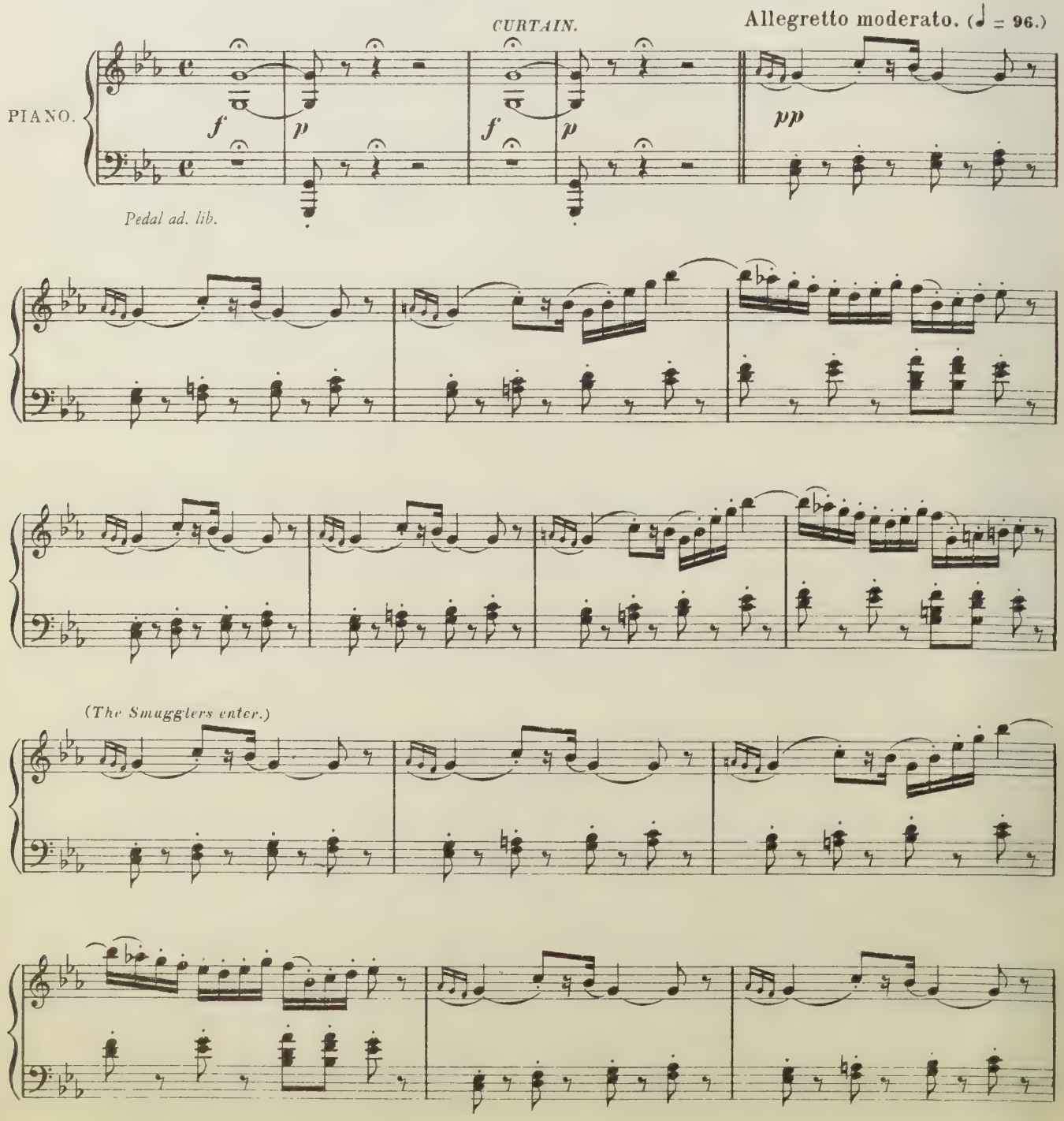

cre -
scen -
do -
C
f
di
mi - nuen -
do - mol -
to
pp
smor - - -
zan - - -
do -
ppp

Act III.

A wild and picturesque mountain pass. Complete solitude, amid darkness just preceding dawn. Shortly after the curtain has risen, a band of smugglers enter one by one over a rocky path and prepare for a halt. Some are carrying bales of goods, which they put down, awaiting the arrival of Carmen, Don José, Dancairo, Remendado, Frasquita, and Mercedès, who subsequently appear.

Nº 18. SMUGGLERS' CHORUS and SEXTET.



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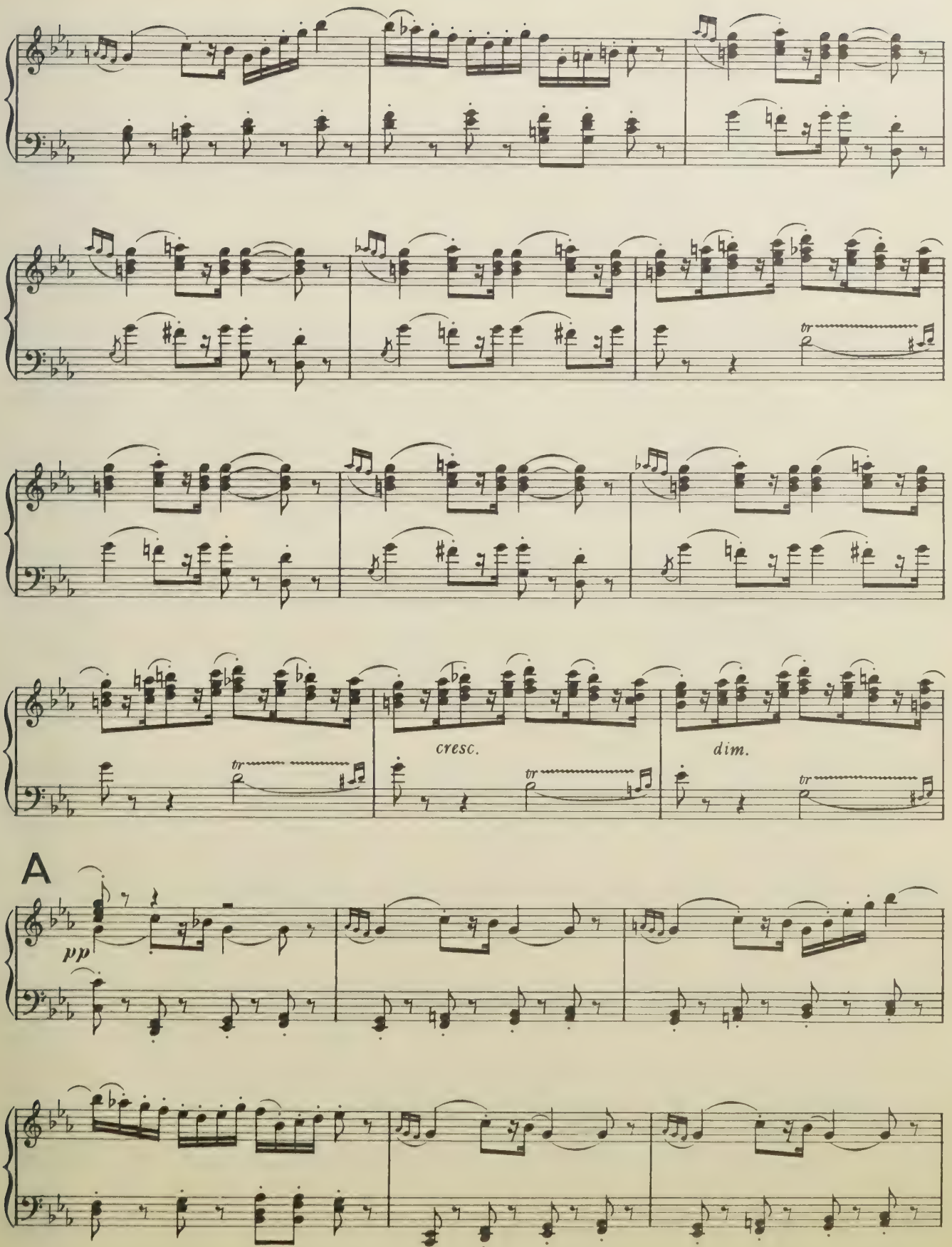
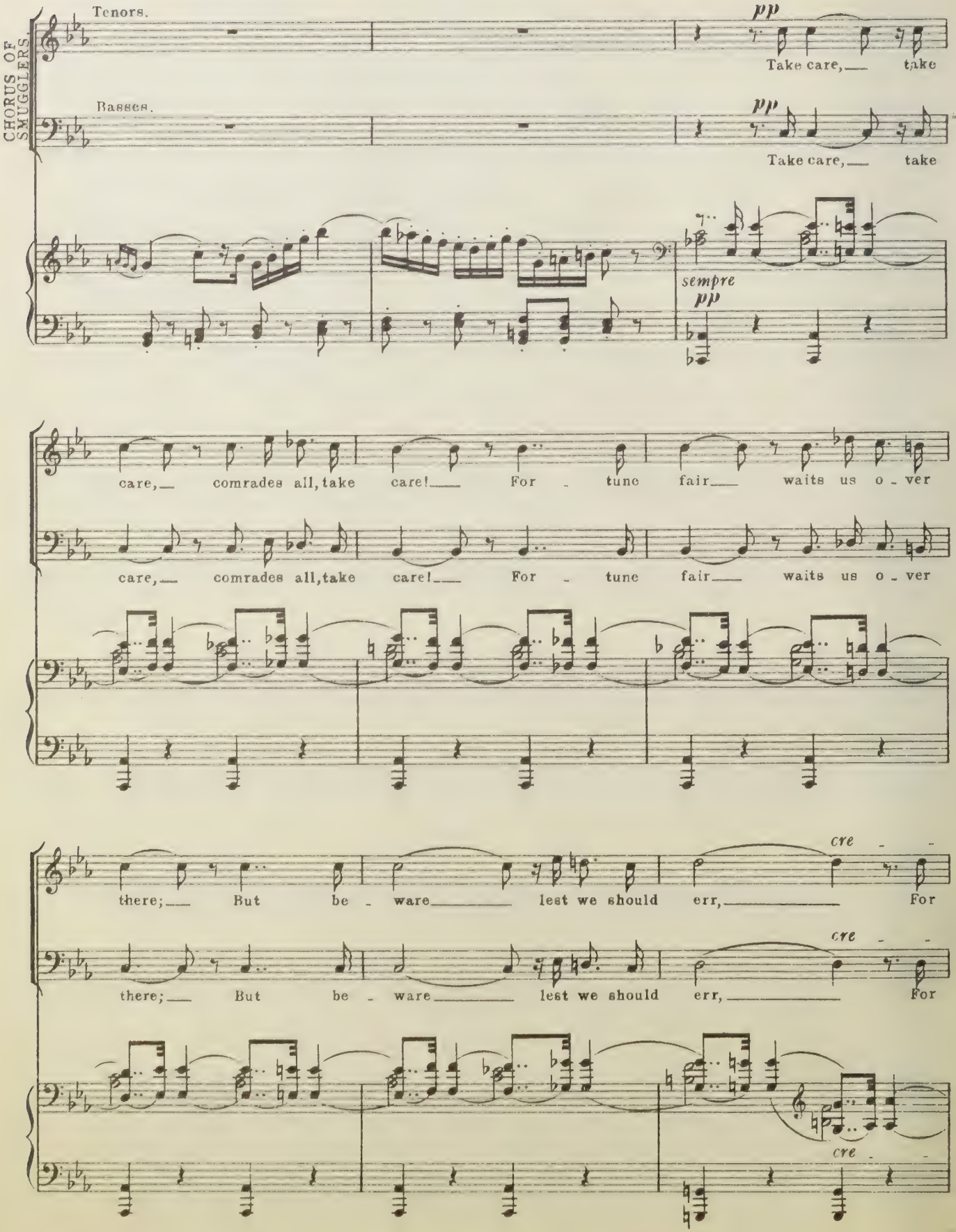

tr
tr
cresc.
tr
dim.
tr
A
pp


CHORUS OF SMUGGLERS.
Tenors.
pp
Take care, take
Basses.
pp
Take care, take
sempre
pp
care, comrades all, take care! For - tune fair waits us o - ver
care, comrades all, take care! For - tune fair waits us o - ver
there; But be - ware lest we should err, For
cre - -
there; But be - ware lest we should err, For
cre - -
cre -

- scen - do
death's the per - il we in - cur! For death's the per - il we in - cur! For death's the
f
dim.
mol
- scen - do
death's the per - il we in - cur! For death's the per - il we in - cur! For death's the
f
dim.
mol
- scen - do
f
dim. molto
p
dim.
B
- to
per - il we in - cur!
pp
Take care
leggiero
comrades, take care,
- to
per - il we in - cur!
pp
Take care
leggiero
comrades, take care,
mol - - - to -
pp
take care, take care,
Fair for - tune waits us o - ver there, Take care,
take care, take care,
Fair for - tune waits us o - ver there, Take care,

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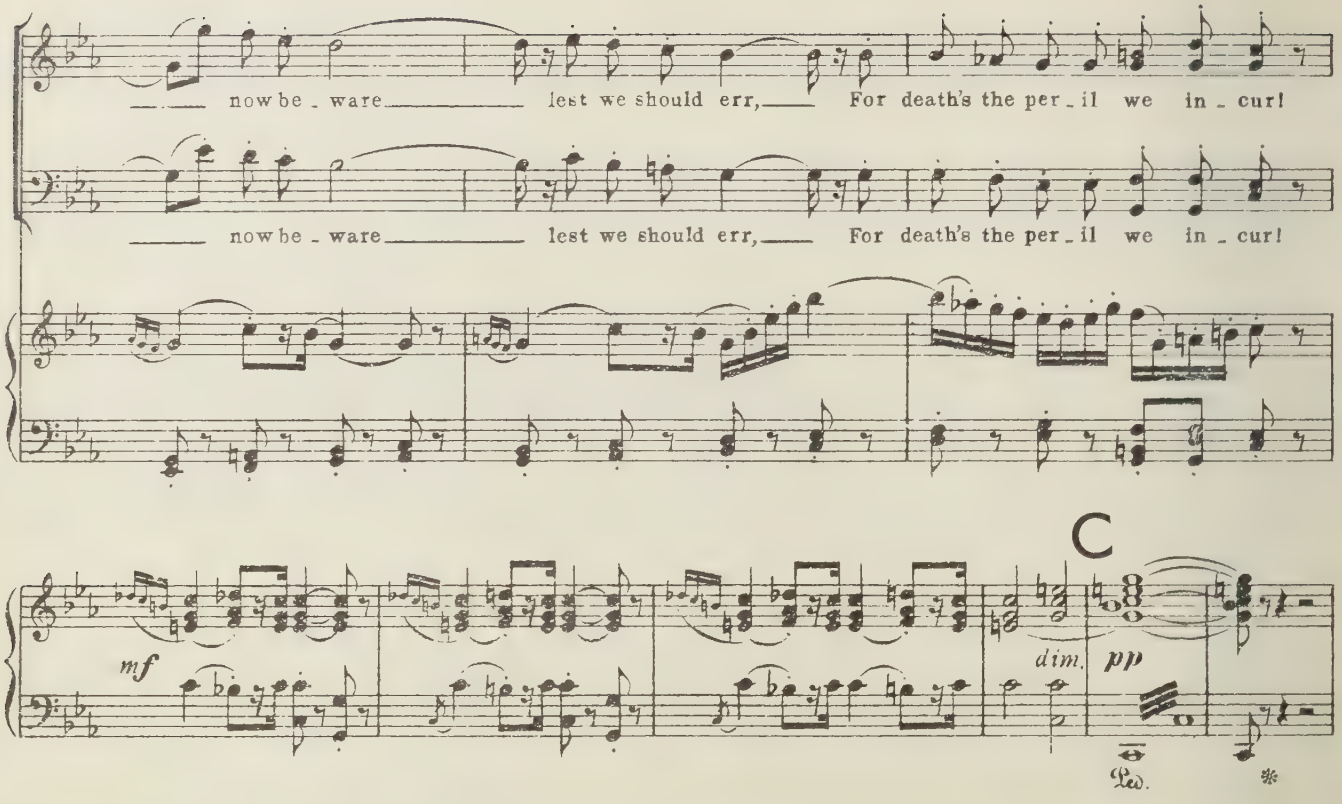
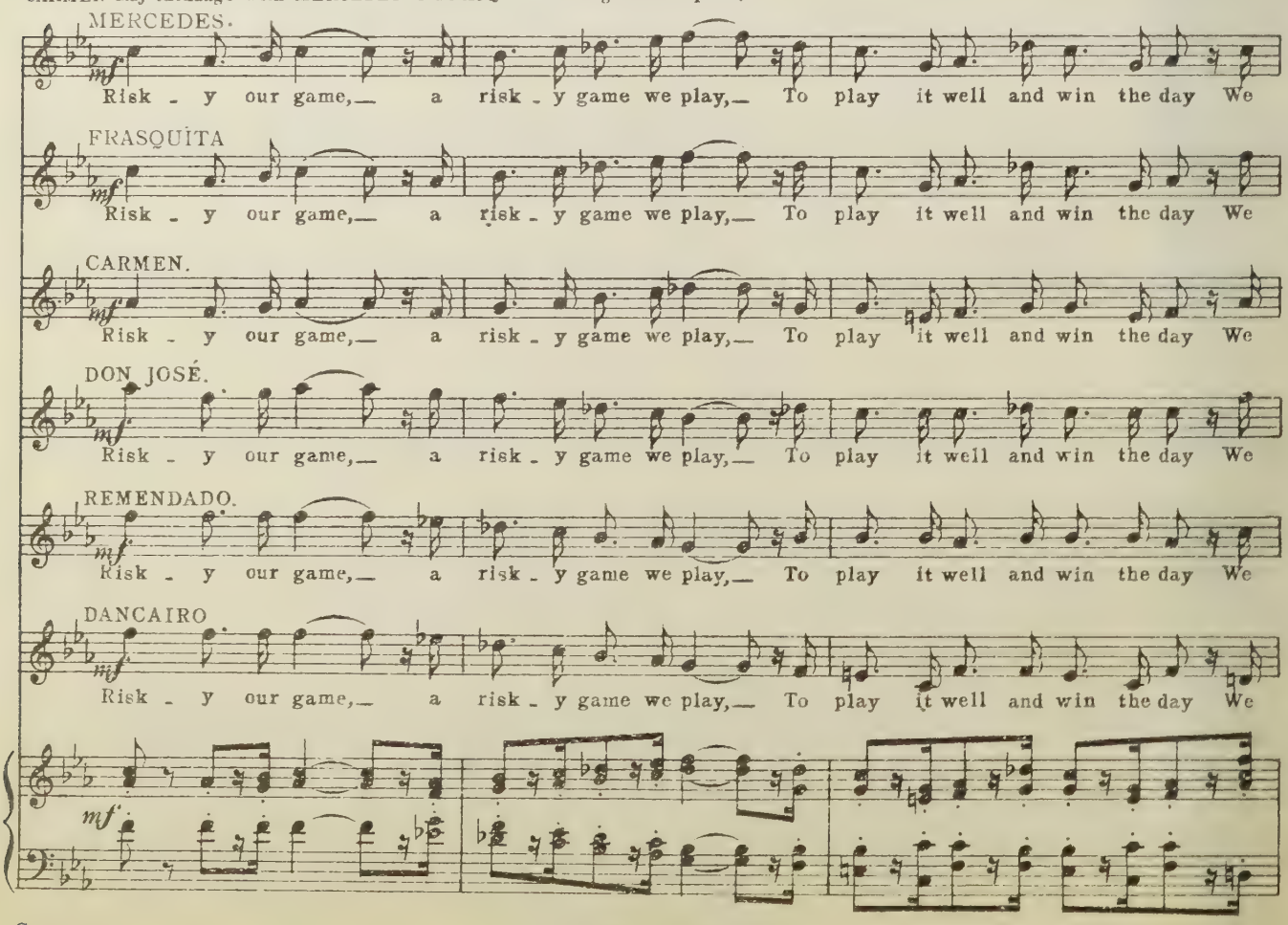

now be - ware lest we should err, For death's the per - il we in - cur!
now be - ware lest we should err, For death's the per - il we in - cur!
C
mf
dim.
pp
Ped.

CARMEN may exchange with MERCEDÈS or FRASQUITA throughout this piece.


MERCEDES.
Risk - y our game, a risk - y game we play, To play it well and win the day We
FRASQUITA
Risk - y our game, a risk - y game we play, To play it well and win the day We
CARMEN.
Risk - y our game, a risk - y game we play, To play it well and win the day We
DON JOSÉ.
Risk - y our game, a risk - y game we play, To play it well and win the day We
REMENDADO.
Risk - y our game, a risk - y game we play, To play it well and win the day We
DANCAIRO
Risk - y our game, a risk - y game we play, To play it well and win the day We
mf

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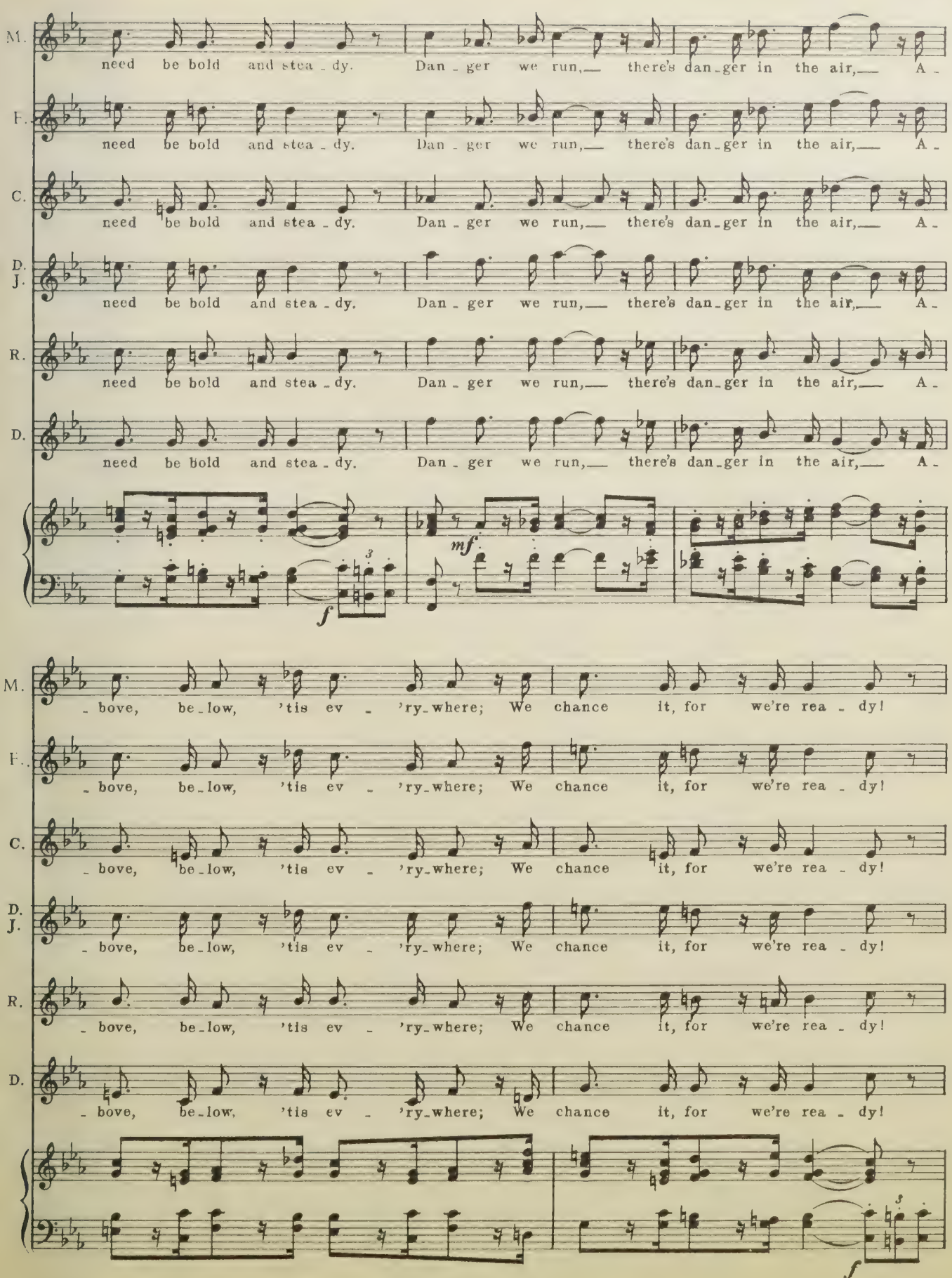
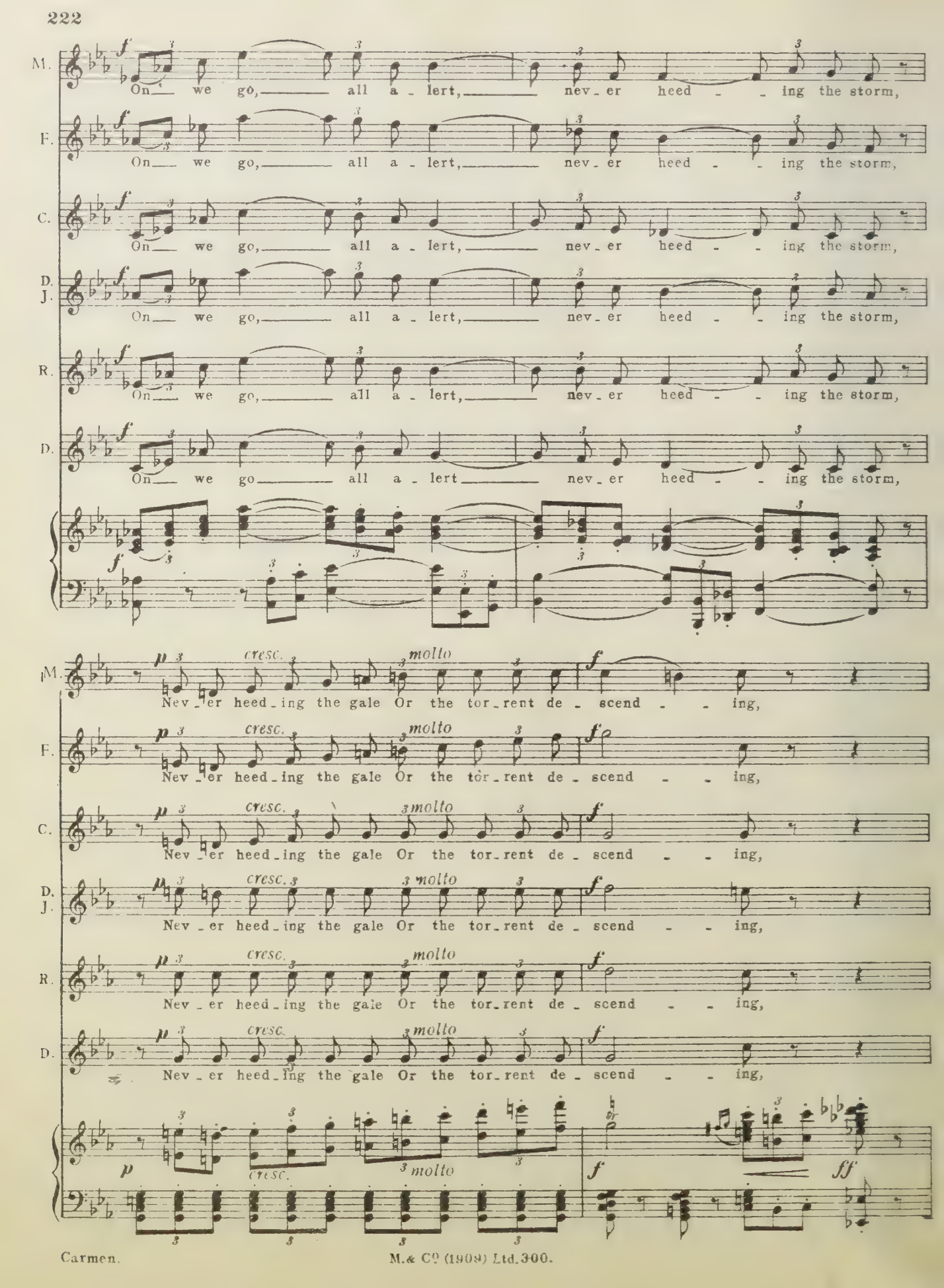
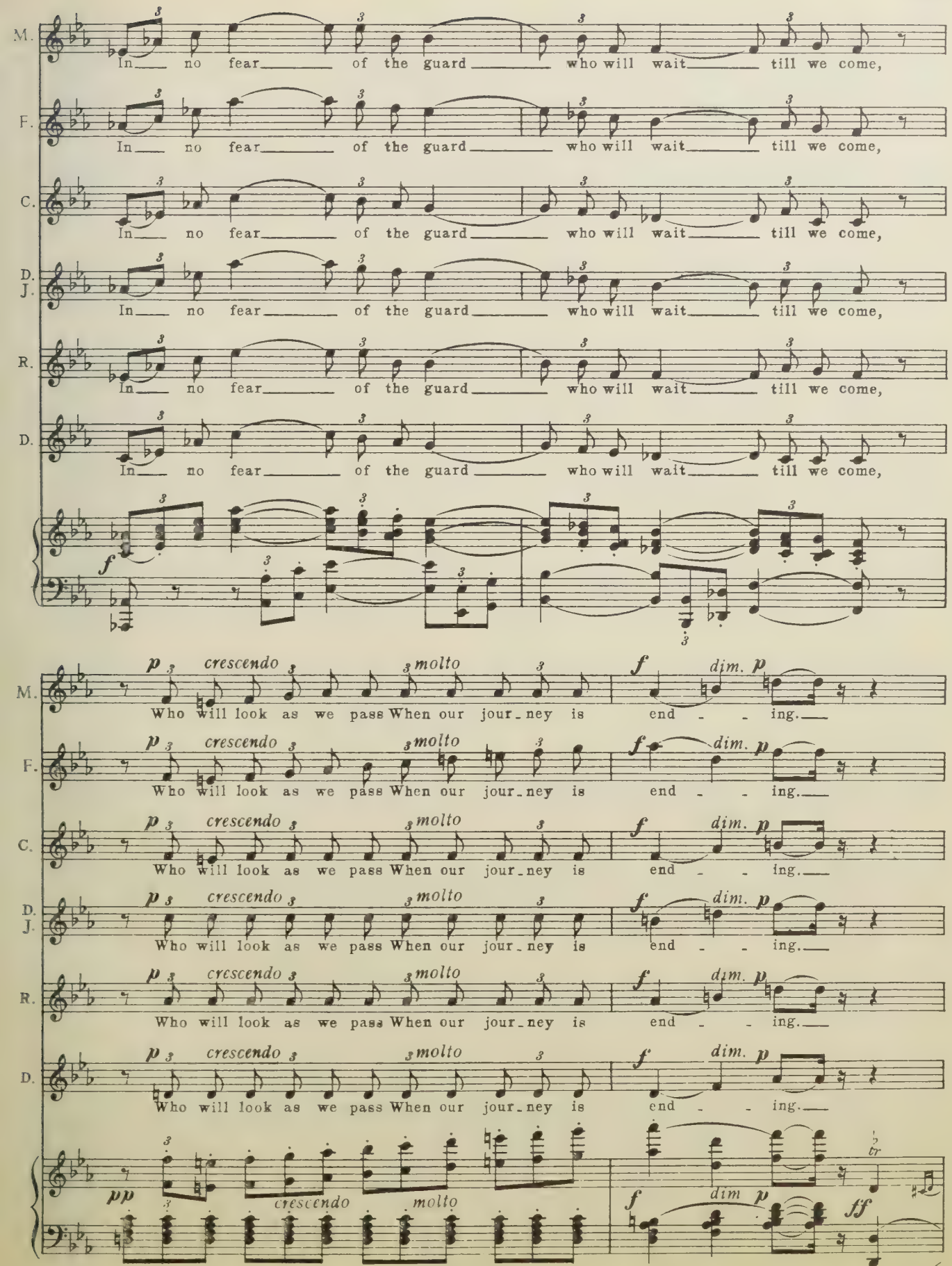
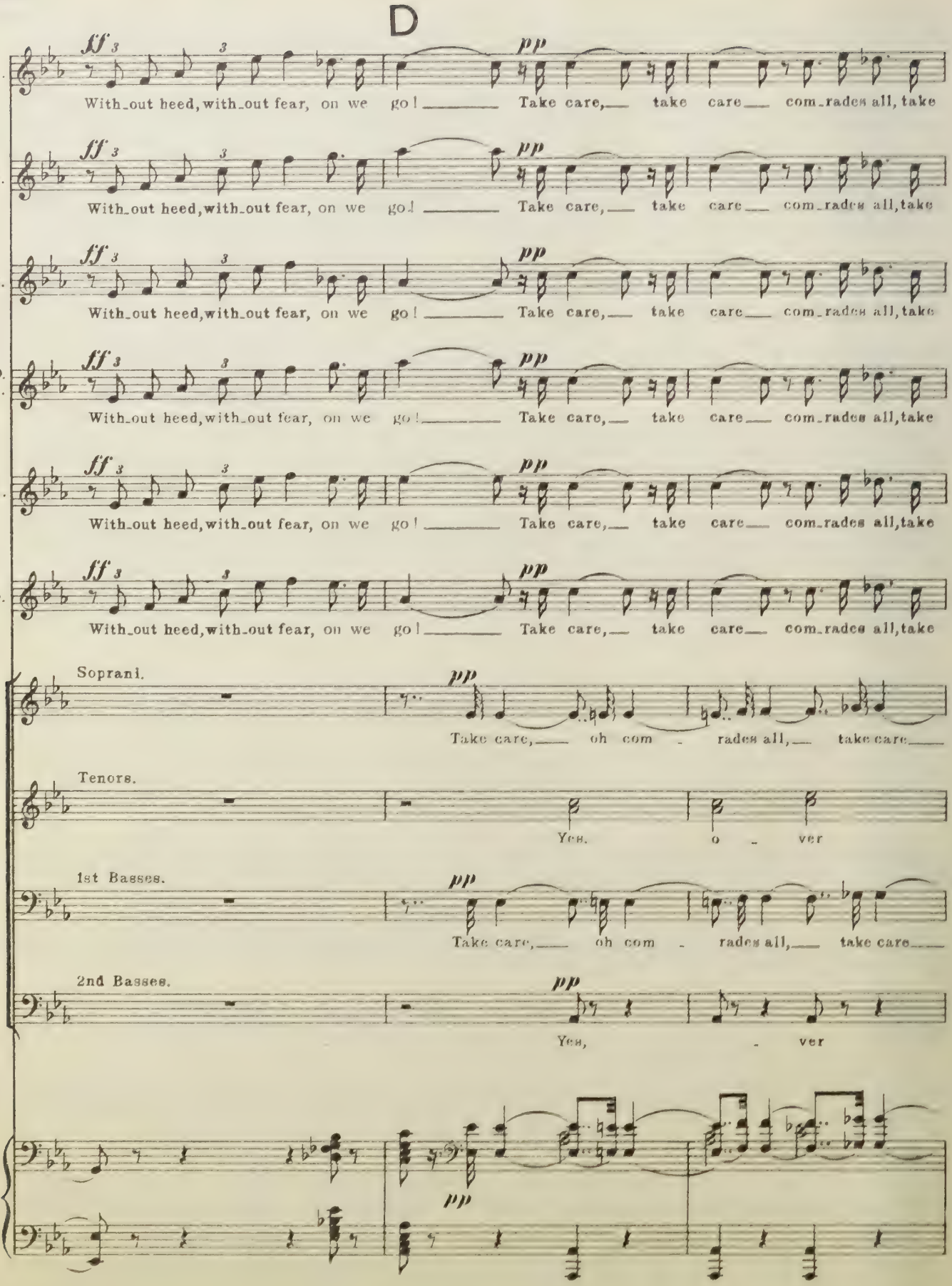
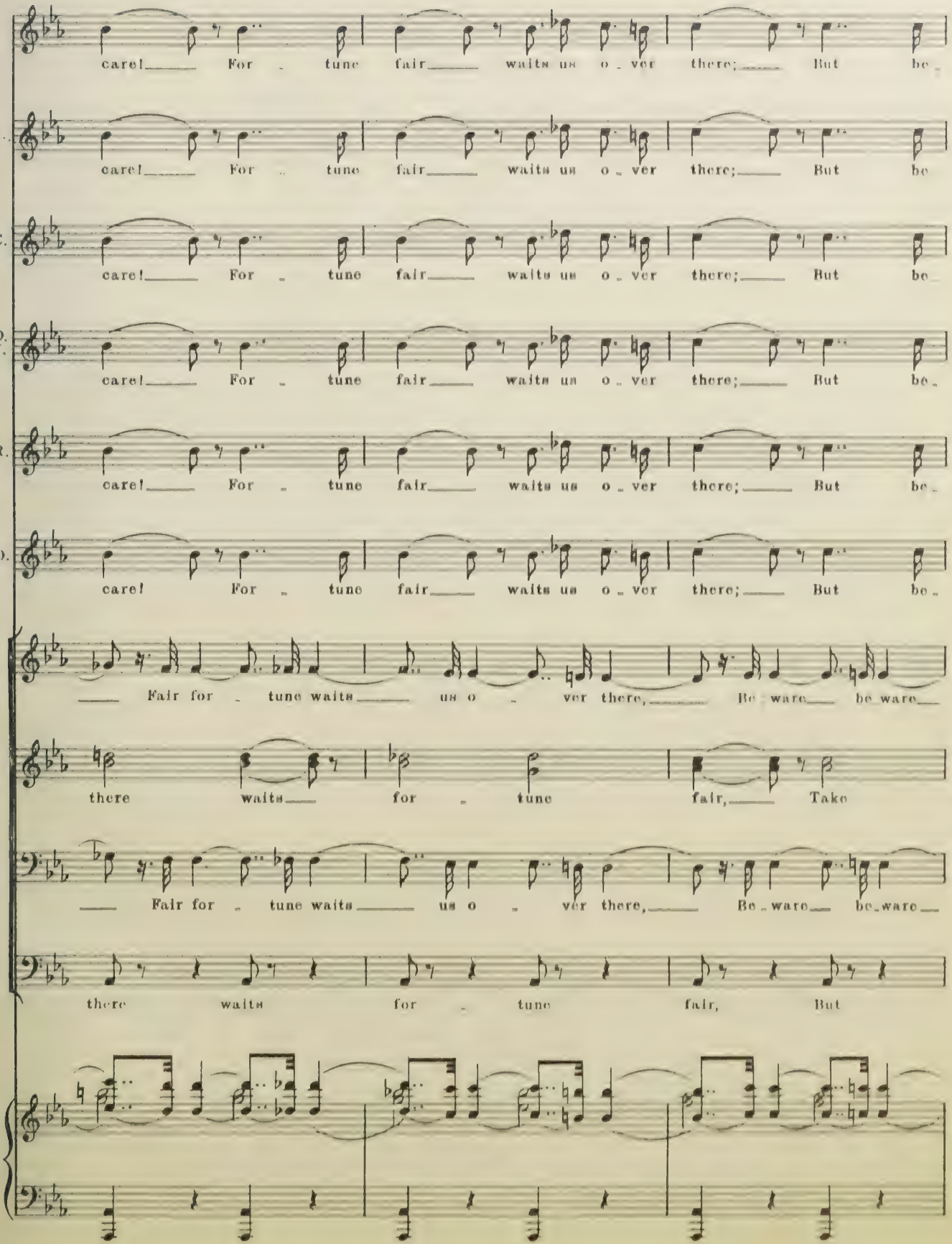
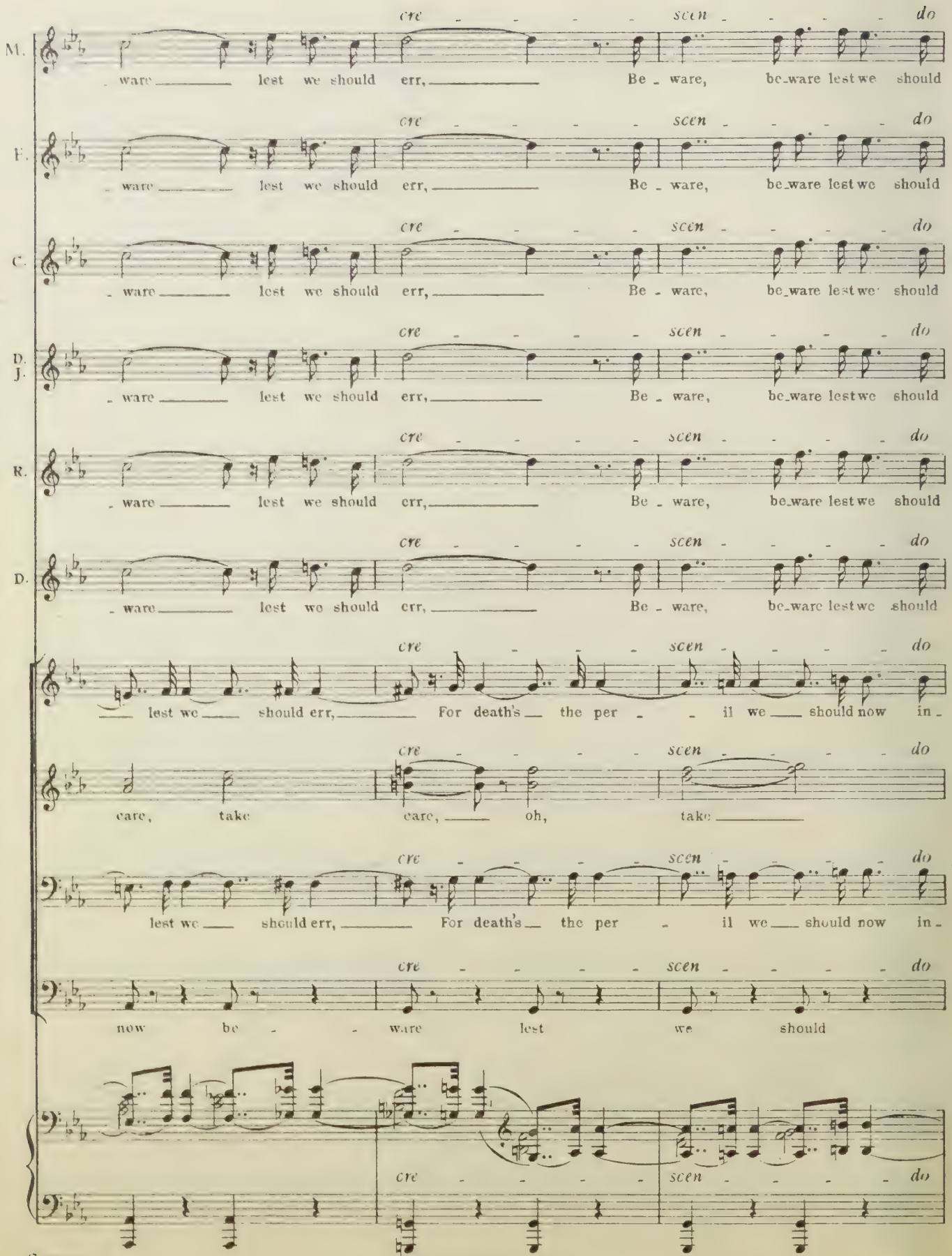

M.
need be bold and stea - dy. Dan - ger we run, there's dan - ger in the air, A -
F.
need be bold and stea - dy. Dan - ger we run, there's dan - ger in the air, A -
C.
need be bold and stea - dy. Dan - ger we run, there's dan - ger in the air, A -
D. J.
need be bold and stea - dy. Dan - ger we run, there's dan - ger in the air, A -
R.
need be bold and stea - dy. Dan - ger we run, there's dan - ger in the air, A -
D.
need be bold and stea - dy. Dan - ger we run, there's dan - ger in the air, A -
mf
f
- bove, be - low, 'tis ev - 'ry - where; We chance it, for we're rea - dy!
- bove, be - low, 'tis ev - 'ry - where; We chance it, for we're rea - dy!
- bove, be - low, 'tis ev - 'ry - where; We chance it, for we're rea - dy!
- bove, be - low, 'tis ev - 'ry - where; We chance it, for we're rea - dy!
- bove, be - low, 'tis ev - 'ry - where; We chance it, for we're rea - dy!
- bove, be - low, 'tis ev - 'ry - where; We chance it, for we're rea - dy!
f


M.
On we go, all a - lert, nev - er heed - - ing the storm,
F.
On we go, all a - lert, nev - er heed - - ing the storm,
C.
On we go, all a - lert, nev - er heed - - ing the storm,
D. J.
On we go, all a - lert, nev - er heed - - ing the storm,
R.
On we go, all a - lert, nev - er heed - - ing the storm,
D.
On we go all a - lert nev - er heed - - ing the storm,
M.
Nev - er heed - ing the gale Or the tor - rent de - scend - - ing,
F.
Nev - er heed - ing the gale Or the tor - rent de - scend - - ing,
C.
Nev - er heed - ing the gale Or the tor - rent de - scend - - ing,
D. J.
Nev - er heed - ing the gale Or the tor - rent de - scend - - ing,
R.
Nev - er heed - ing the gale Or the tor - rent de - scend - - ing,
D.
Nev - er heed - ing the gale Or the tor - rent de - scend - - ing,
cresc.
molto
ff


M.
In no fear of the guard who will wait till we come,
F.
In no fear of the guard who will wait till we come,
C.
In no fear of the guard who will wait till we come,
D. J.
In no fear of the guard who will wait till we come,
R.
In no fear of the guard who will wait till we come,
D.
In no fear of the guard who will wait till we come,
f
p crescendo molto
Who will look as we pass When our jour_ney is
f dim. p
end ing.
pp
crescendo molto
f dim p
ff


D
M.
With_out heed, with_out fear, on we go! Take care, take care com_rades all, take
I.
With_out heed, with_out fear, on we go! Take care, take care com_rades all, take
C.
With_out heed, with_out fear, on we go! Take care, take care com_rades all, take
D. J.
With_out heed, with_out fear, on we go! Take care, take care com_rades all, take
R.
With_out heed, with_out fear, on we go! Take care, take care com_rades all, take
D.
With_out heed, with_out fear, on we go! Take care, take care com_rades all, take
Soprani.
Take care, oh com - rades all, take care
Tenors.
Yes, o - ver
1st Basses.
Take care, oh com - rades all, take care
2nd Basses.
Yes, - ver


M.
care! For - tune fair waits us o - ver there; But be -
I.
care! For - tune fair waits us o - ver there; But be
C.
care! For - tune fair waits us o - ver there; But be
D. J.
care! For - tune fair waits us o - ver there; But be -
R.
care! For - tune fair waits us o - ver there; But be -
D.
care! For - tune fair waits us o - ver there; But be -
Fair for - tune waits us o - ver there, Be - ware be ware
there waits for - tune fair, Take
Fair for - tune waits us o - ver there, Be - ware be - ware
there waits for - tune fair, But


M.
F.
C.
D. J.
R.
D.
cre - - - - scen - - - - do
- ware lest we should err, Be - ware, be-ware lest we should
lest we should err, For death's the per - il we should now in -
care, take care, oh, take
now be - ware lest we should

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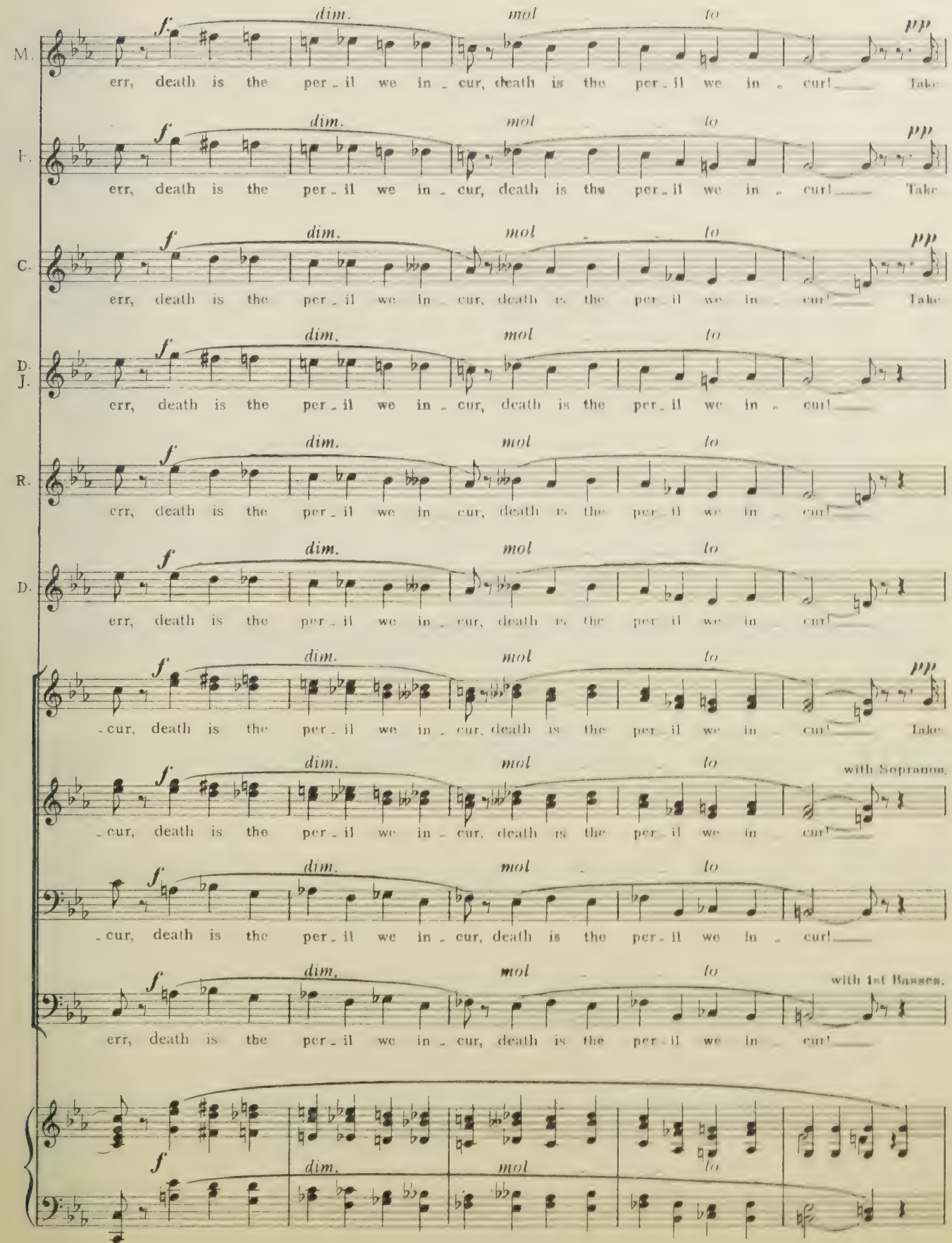
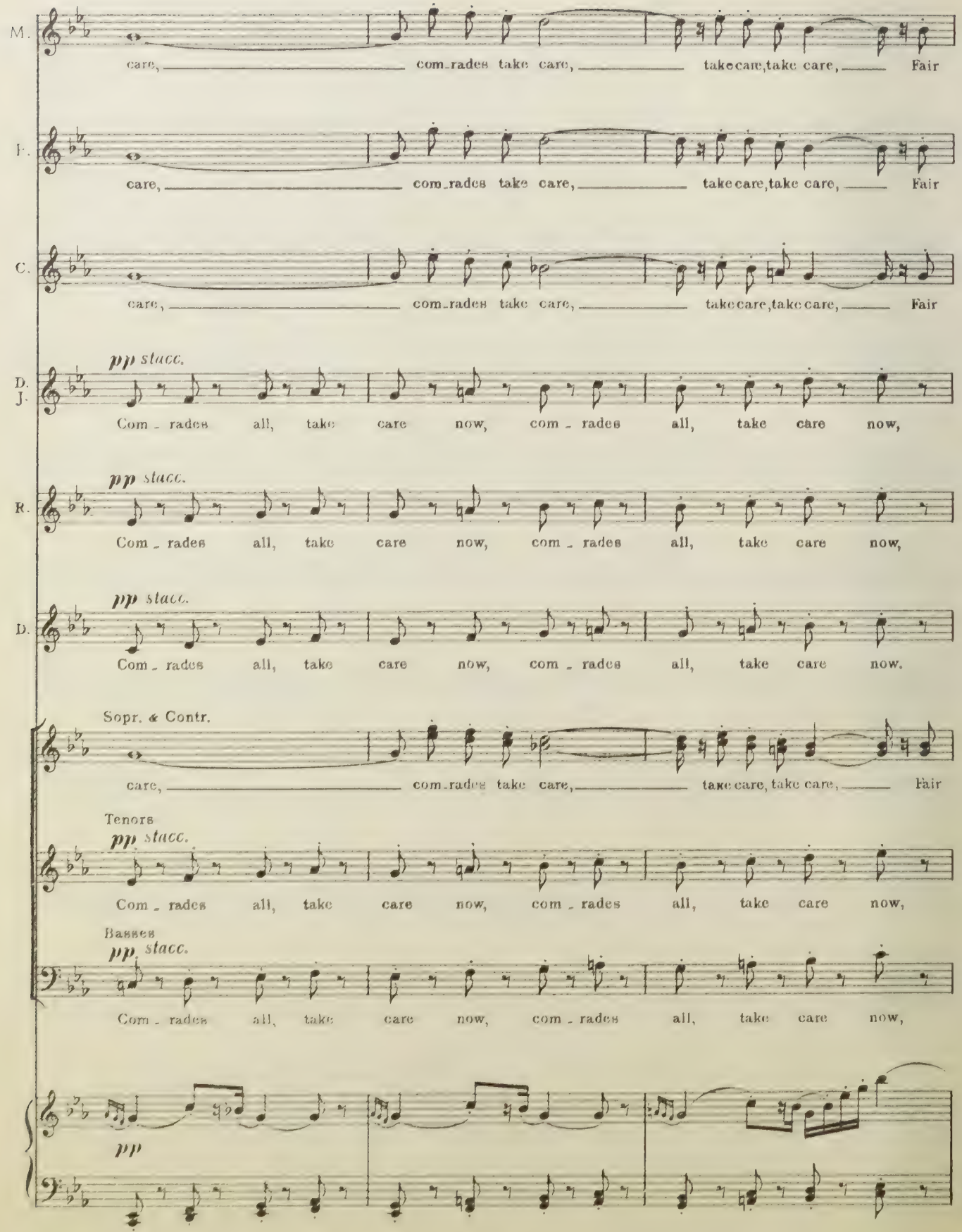
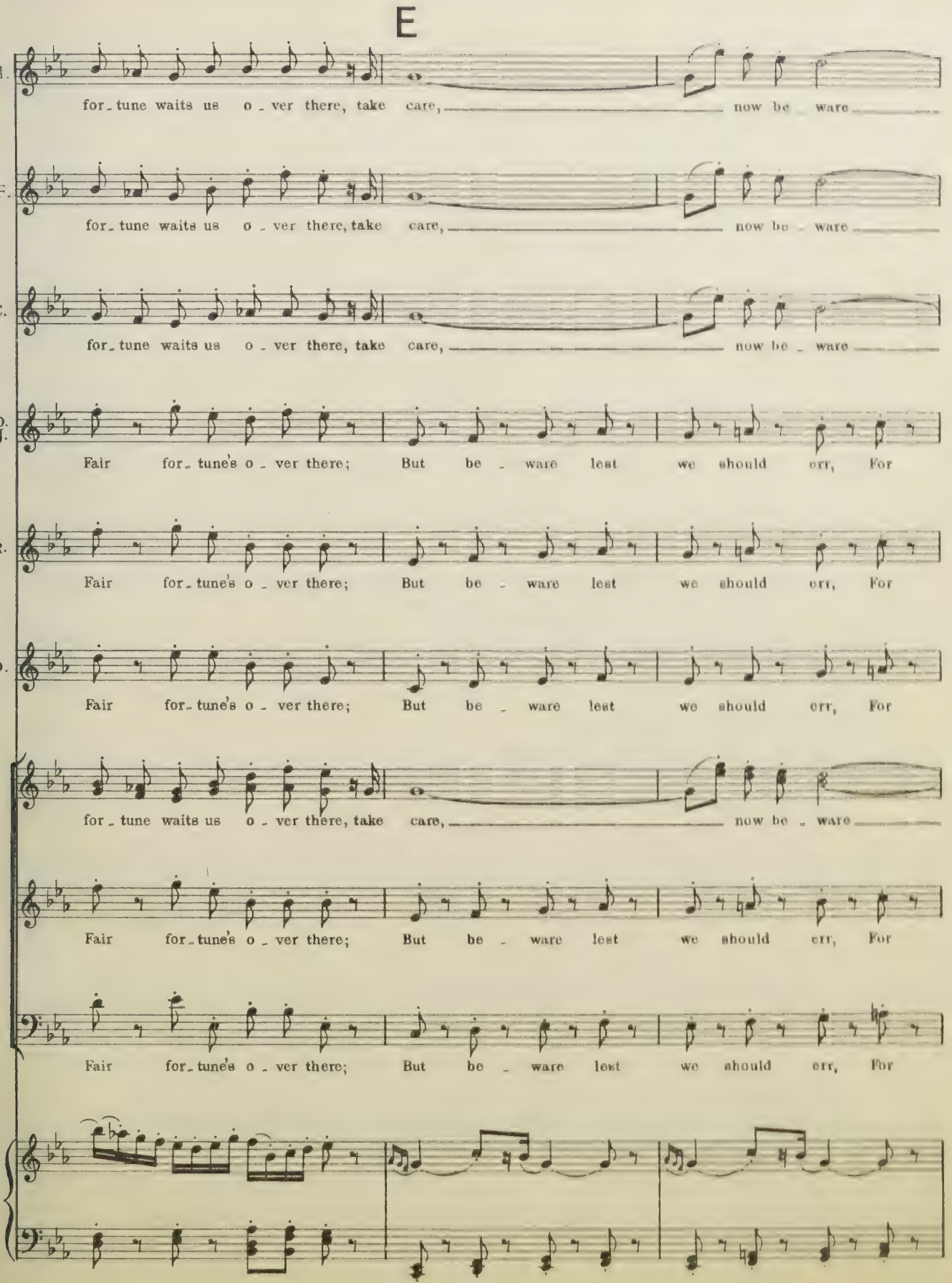
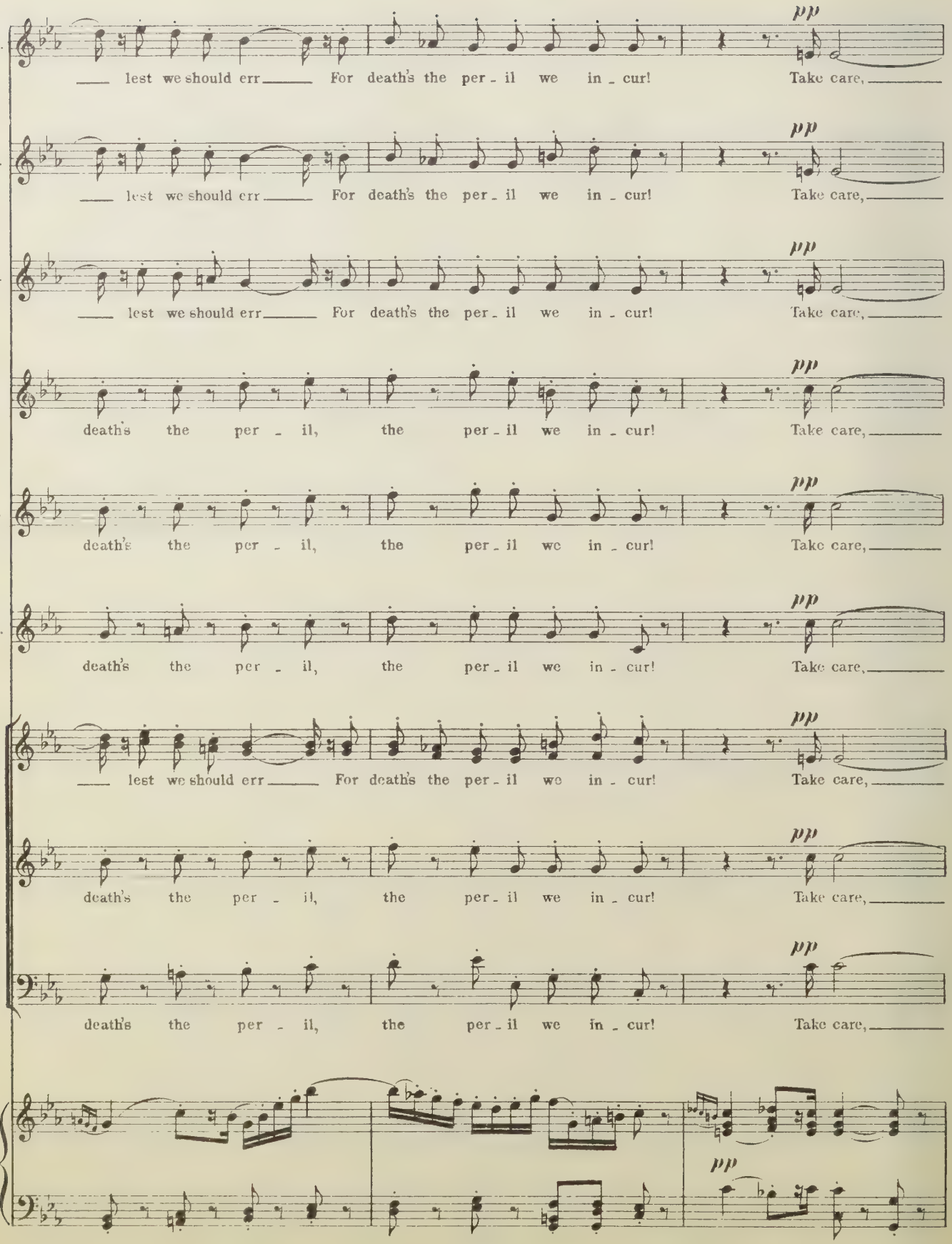
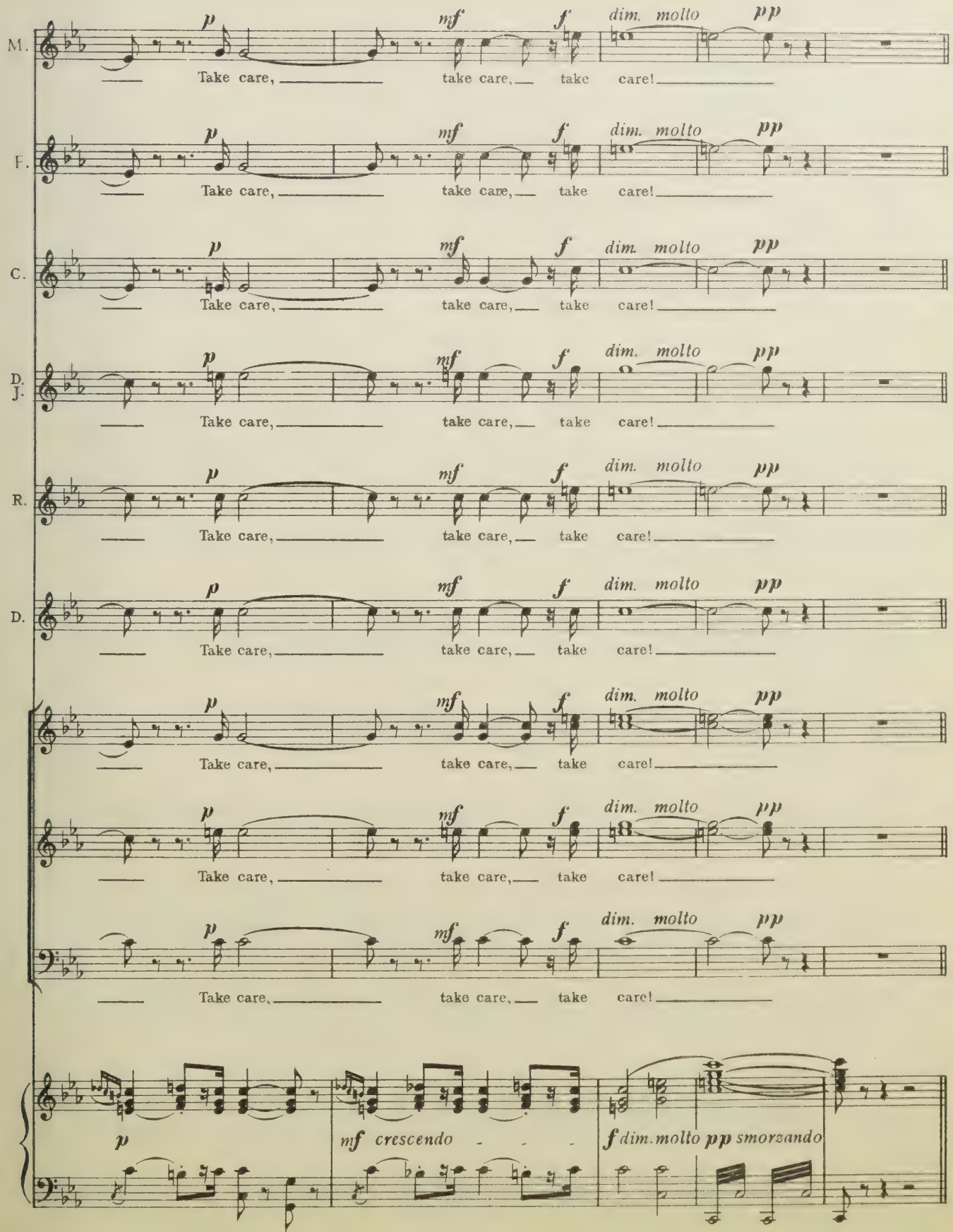

M.
f
dim.
mol
to
pp
err, death is the per - il we in - cur, death is the per - il we in - cur! Take
F.
err, death is the per - il we in - cur, death is the per - il we in - cur! Take
C.
err, death is the per - il we in - cur, death is the per - il we in - cur! Take
D. J.
err, death is the per - il we in - cur, death is the per - il we in - cur!
R.
err, death is the per - il we in - cur, death is the per - il we in - cur!
D.
err, death is the per - il we in - cur, death is the per - il we in - cur!
- cur, death is the per - il we in - cur, death is the per - il we in - cur! Take
with Sopranos.
- cur, death is the per - il we in - cur, death is the per - il we in - cur!
- cur, death is the per - il we in - cur, death is the per - il we in - cur!
with 1st Basses.
err, death is the per - il we in - cur, death is the per - il we in - cur!


M.
care, com-rades take care, take care, take care, Fair
F.
care, com-rades take care, take care, take care, Fair
C.
care, com-rades take care, take care, take care, Fair
D. J.
pp stacc.
Com - rades all, take care now, com - rades all, take care now,
R.
pp stacc.
Com - rades all, take care now, com - rades all, take care now,
D.
pp stacc.
Com - rades all, take care now, com - rades all, take care now.
Sopr. & Contr.
care, com-rades take care, take care, take care, Fair
Tenors
pp stacc.
Com - rades all, take care now, com - rades all, take care now,
Basses
pp stacc.
Com - rades all, take care now, com - rades all, take care now,
pp


E
M.
for_tune waits us o_ver there, take care, now be_ware
F.
for_tune waits us o_ver there, take care, now be_ware
C.
for_tune waits us o_ver there, take care, now be_ware
D. J.
Fair for_tune's o_ver there; But be_ware lest we should err, For
R.
Fair for_tune's o_ver there; But be_ware lest we should err, For
D.
Fair for_tune's o_ver there; But be_ware lest we should err, For
for_tune waits us o_ver there, take care, now be_ware
Fair for_tune's o_ver there; But be_ware lest we should err, For
Fair for_tune's o_ver there; But be_ware lest we should err, For


M.
lest we should err For death's the per - il we in - cur! Take care,
F.
lest we should err For death's the per - il we in - cur! Take care,
C.
lest we should err For death's the per - il we in - cur! Take care,
D. J.
death's the per - il, the per - il we in - cur! Take care,
R.
death's the per - il, the per - il we in - cur! Take care,
D.
death's the per - il, the per - il we in - cur! Take care,
lest we should err For death's the per - il we in - cur! Take care,
death's the per - il, the per - il we in - cur! Take care,
death's the per - il, the per - il we in - cur! Take care,
pp

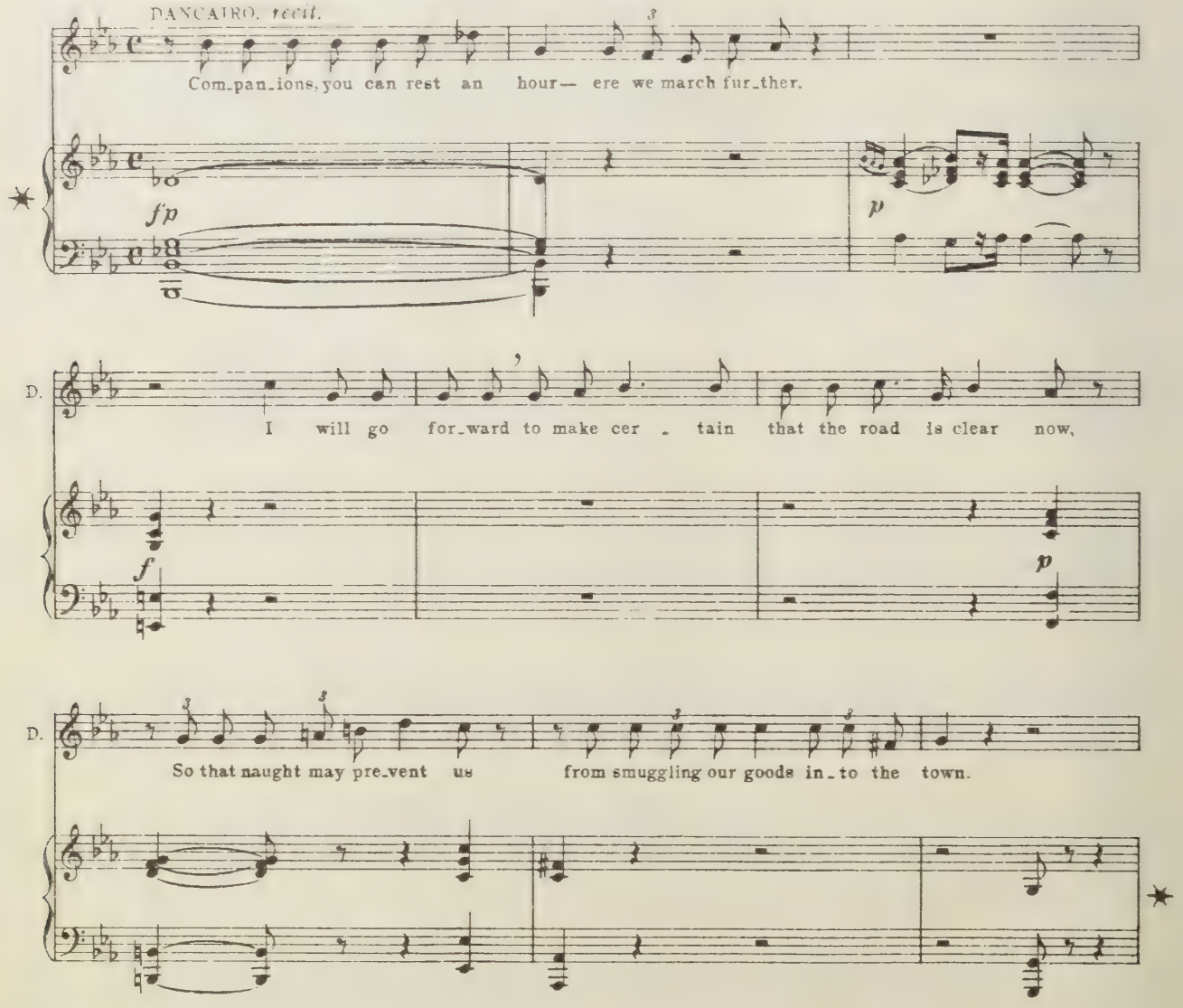

M.
F.
C.
D. J.
R.
D.
p
mf
f
dim. molto
pp
Take care, take care, take care!
p
mf crescendo
f dim. molto pp smorzando

During the preceding chorus Dancairo has been superintending the smugglers piling their bales — some hiding them in a cave. Remendado comes up to Dancairo.

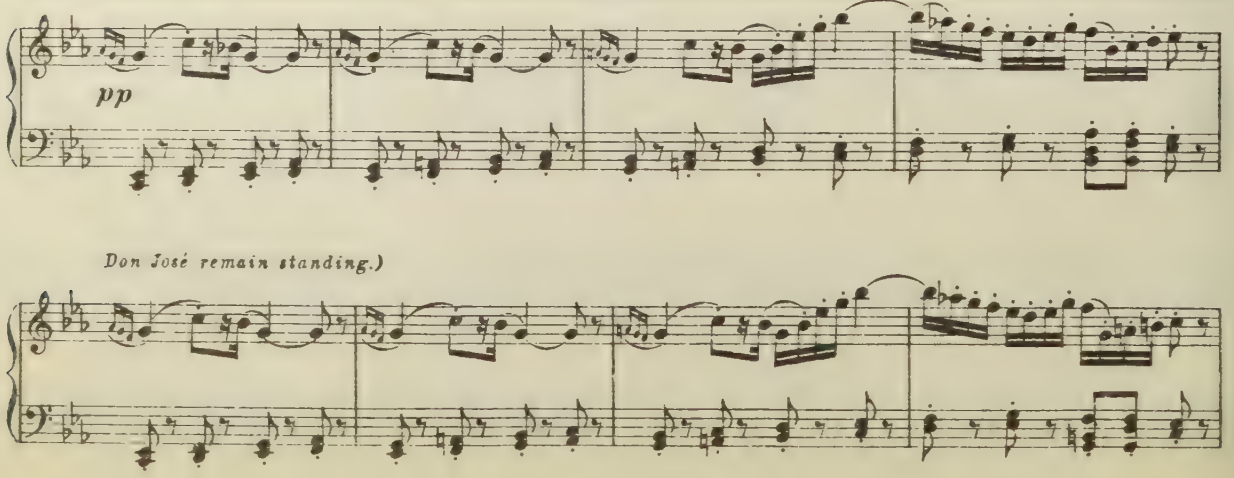
DANCAIRO Good. You can all rest here for half an hour. I'll go forward and see if the way is clear.

Remendado follows him with a sigh. Jose moves over and looks across the mountains at the back. Carmen comes up behind him.

NOTE:—IF THE ABOVE DIALOGUE IS USED A CUT MUST BE MADE FROM * TO *


DANCAIRO. recit.
Com_pan_ions, you can rest an hour— ere we march fur_ther.
fp
p
D.
I will go for_ward to make cer _ tain that the road is clear now,
f
p
D.
So that naught may pre_vent us from smuggling our goods in_to the town.

A *(Dancairo and Remendado go off. The gipsies wrap themselves in their mantles and lie down to rest. Carmen and Don José remain standing.)*



CARMEN What are you dreaming about?

JOSE My mother.

CARMEN Your mother?

JOSE *(simply)* She lives near here.

CARMEN *(laughs)* How convenient.

JOSE *(sharply)* What do you mean?

CARMEN Only that you will be able to get back to her quite easily from here.

She moves downstage. Jose follows her quickly.

JOSE Are you telling me to go?

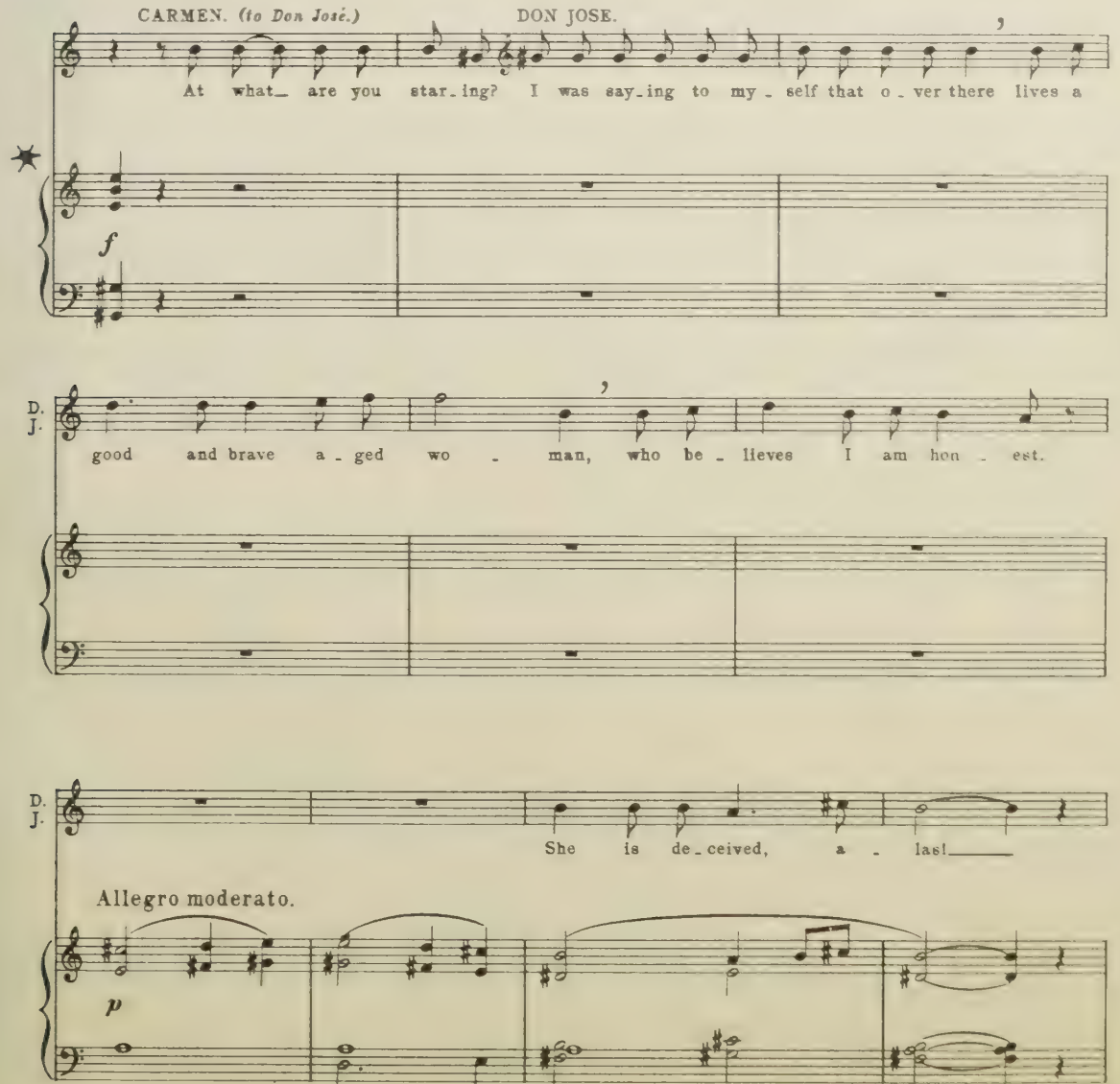
CARMEN *(faces him)* Yes — you are not cut out to be a smuggler. Our life — my life — is not for you.

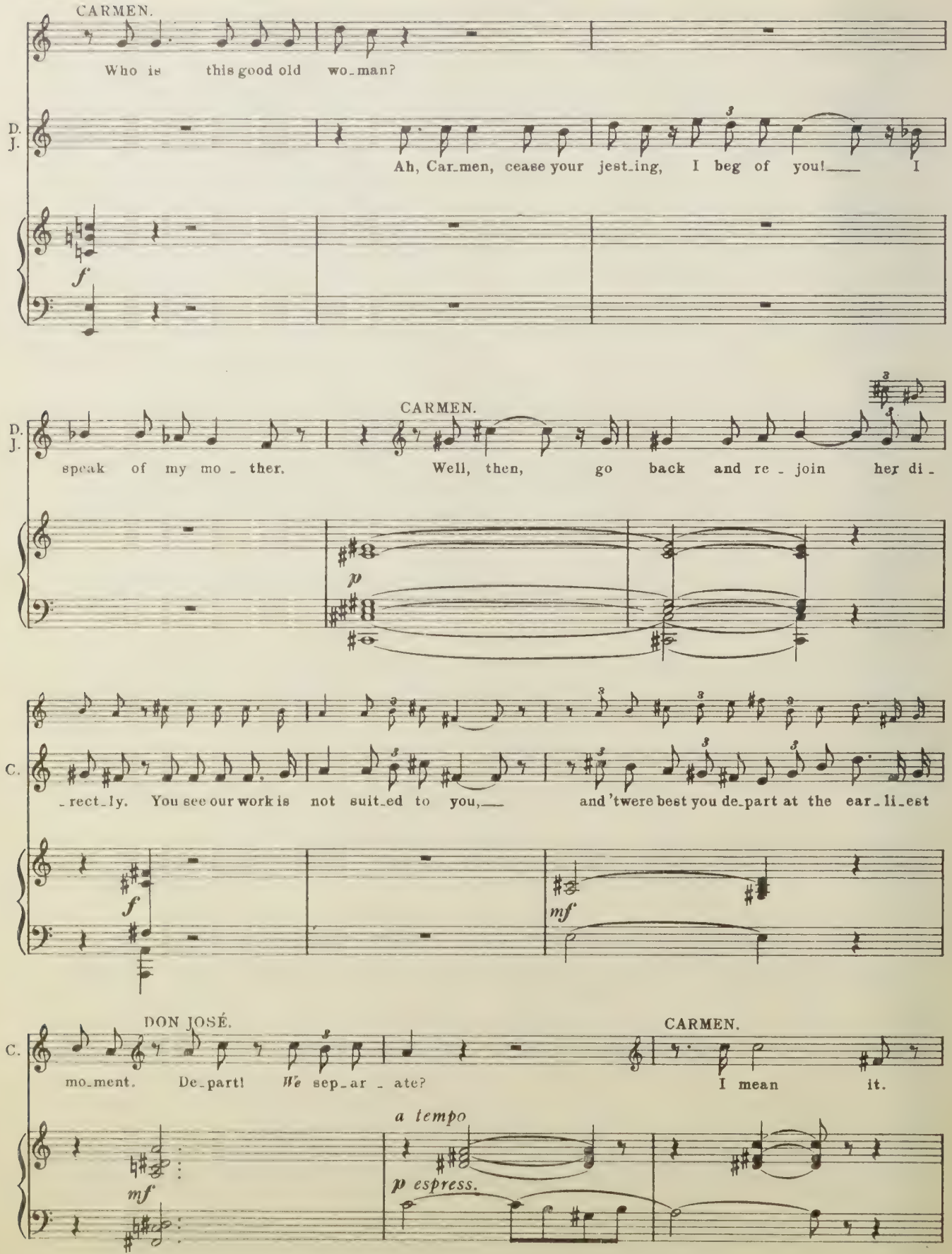
She turns away but Jose seizes her violently and turns her to him.

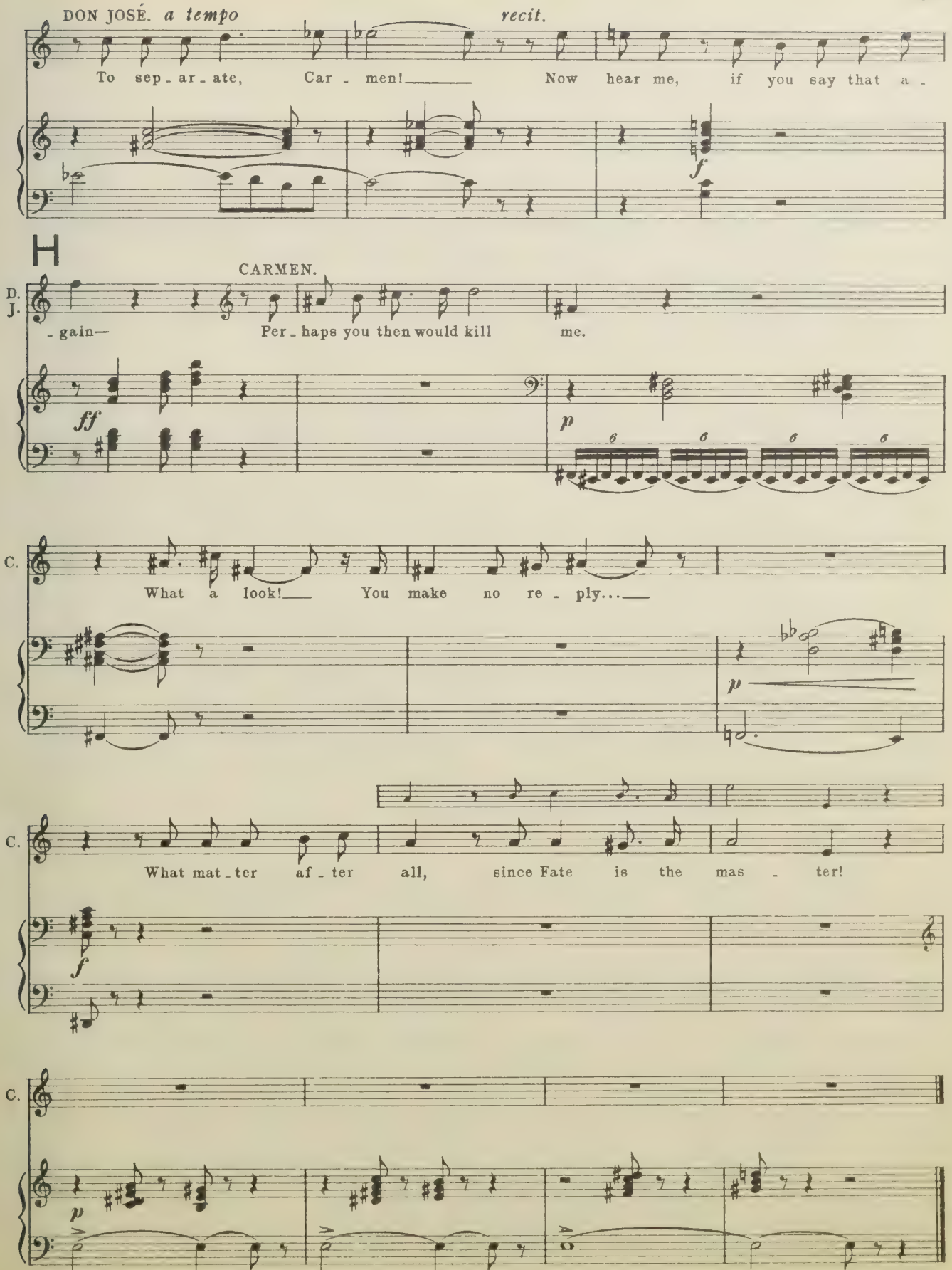
JOSE If you say that again —

CARMEN *(looking him full in the face)* You'll kill me perhaps?

NOTE:—IF THE ABOVE DIALOGUE IS USED FROM DANCAIRO AND REMENDADO'S ENTRY THEN THE FOLLOWING MUSIC MUST BE CUT FROM * TO *


CARMEN. (to Don José.)
DON JOSE.
At what_ are you star_ing? I was say_ing to my_self that o_ver there lives a
f
D. J.
good and brave a_ged wo_man, who be_lieves I am hon_est.
D. J.
She is de_ceived, a_las!
Allegro moderato.
p

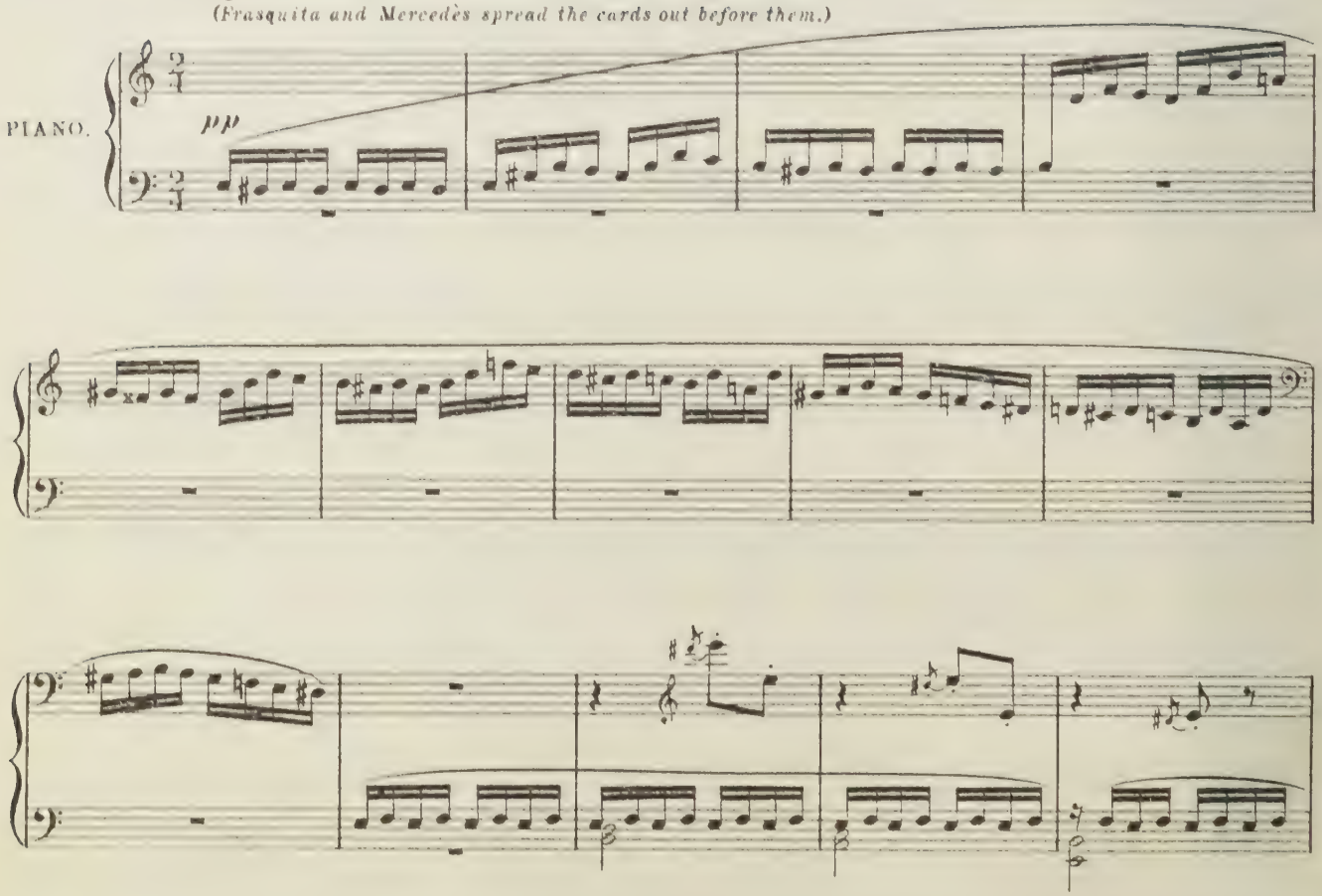

CARMEN.
Who is this good old wo_man?
D. J.
Ah, Car_men, cease your jest_ing, I beg of you!___ I
f
CARMEN.
D. J.
speak of my mo_ther. Well, then, go back and re_join her di_
p
C.
_rect_ly. You see our work is not suit_ed to you,___ and 'twere best you de_part at the ear_li_est
f
mf
DON JOSÉ.
C.
mo_ment. De_part! We sep_ar_ate?
CARMEN.
I mean it.
a tempo
mf
p espress.


DON JOSÉ. a tempo
recit.
To sep - ar - ate, Car - men! Now hear me, if you say that a -
H
CARMEN.
D. J.
- gain— Per - haps you then would kill me.
ff
p
C.
What a look! You make no re - ply...
p
C.
What mat - ter af - ter all, since Fate is the mas - ter!
f
C.
p

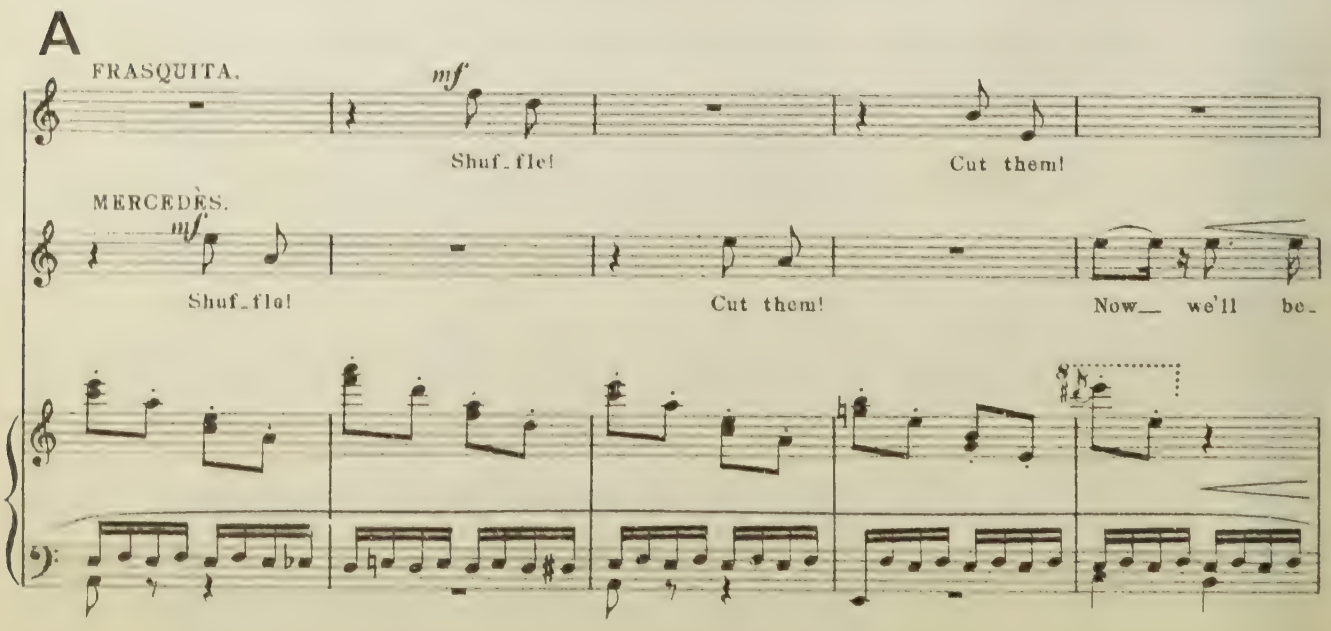
Nº 19. TRIO.

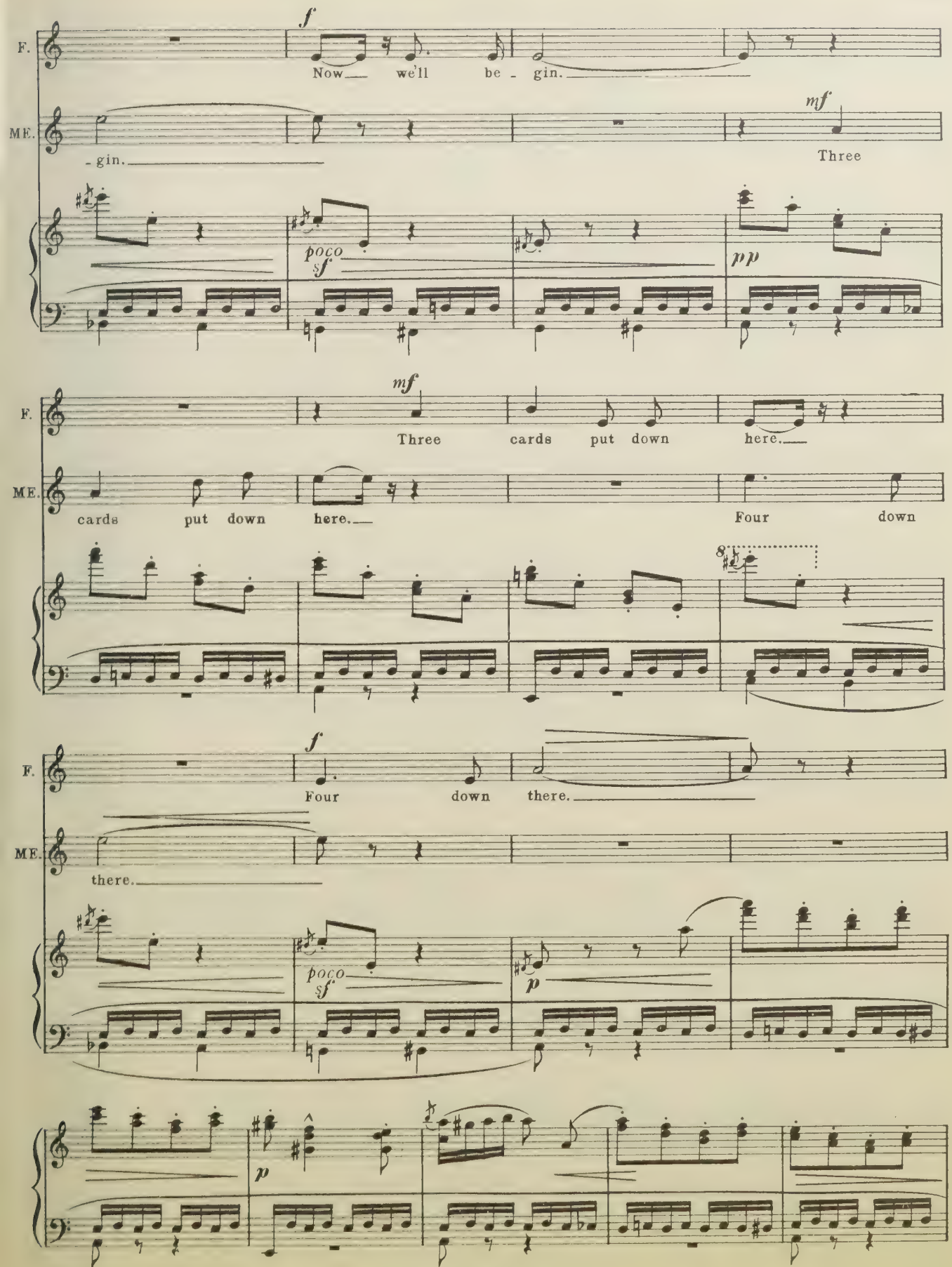
Allegretto con moto. (♩ = 112.)

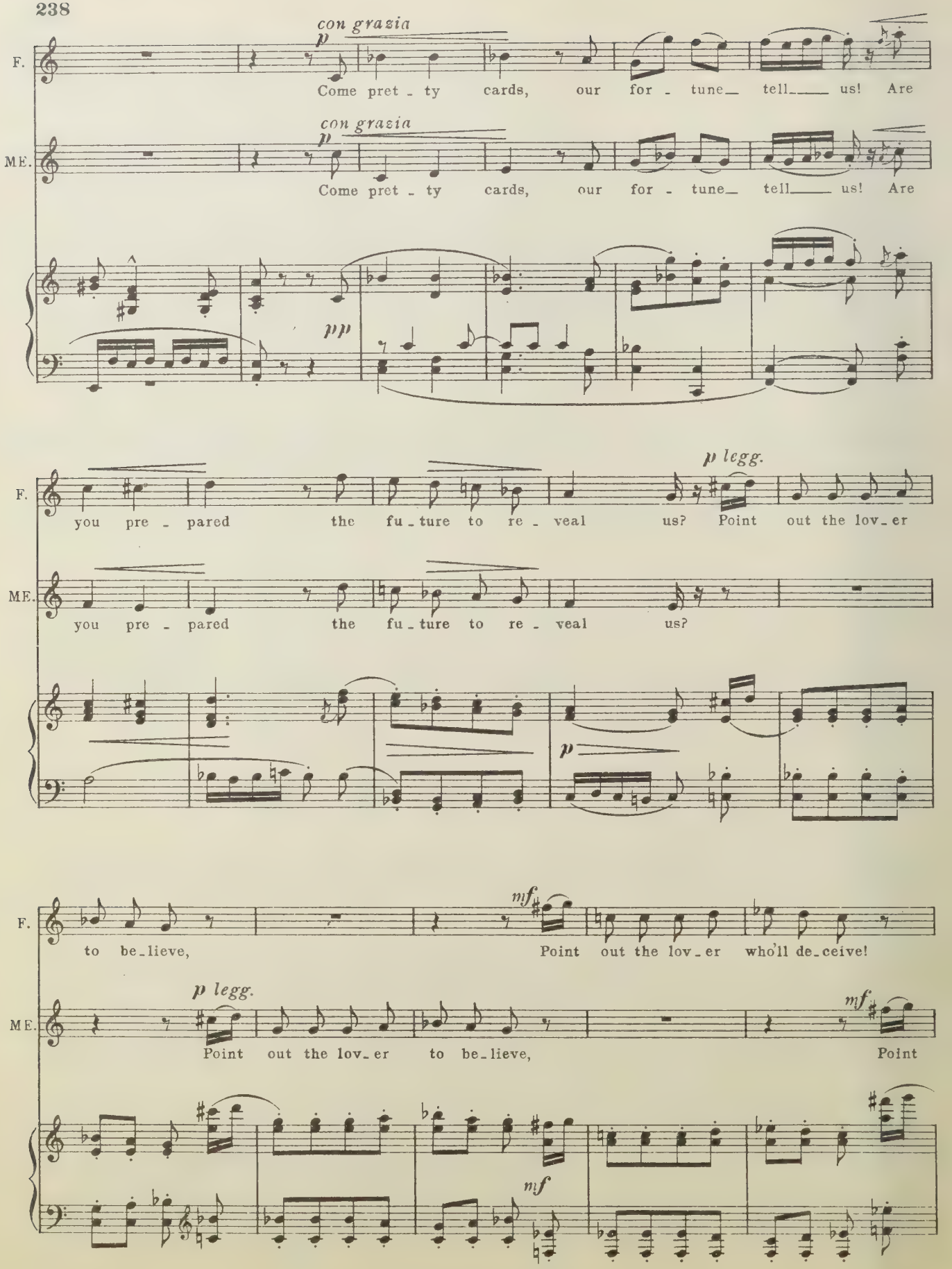
(Frasquita and Mercedès spread the cards out before them.)

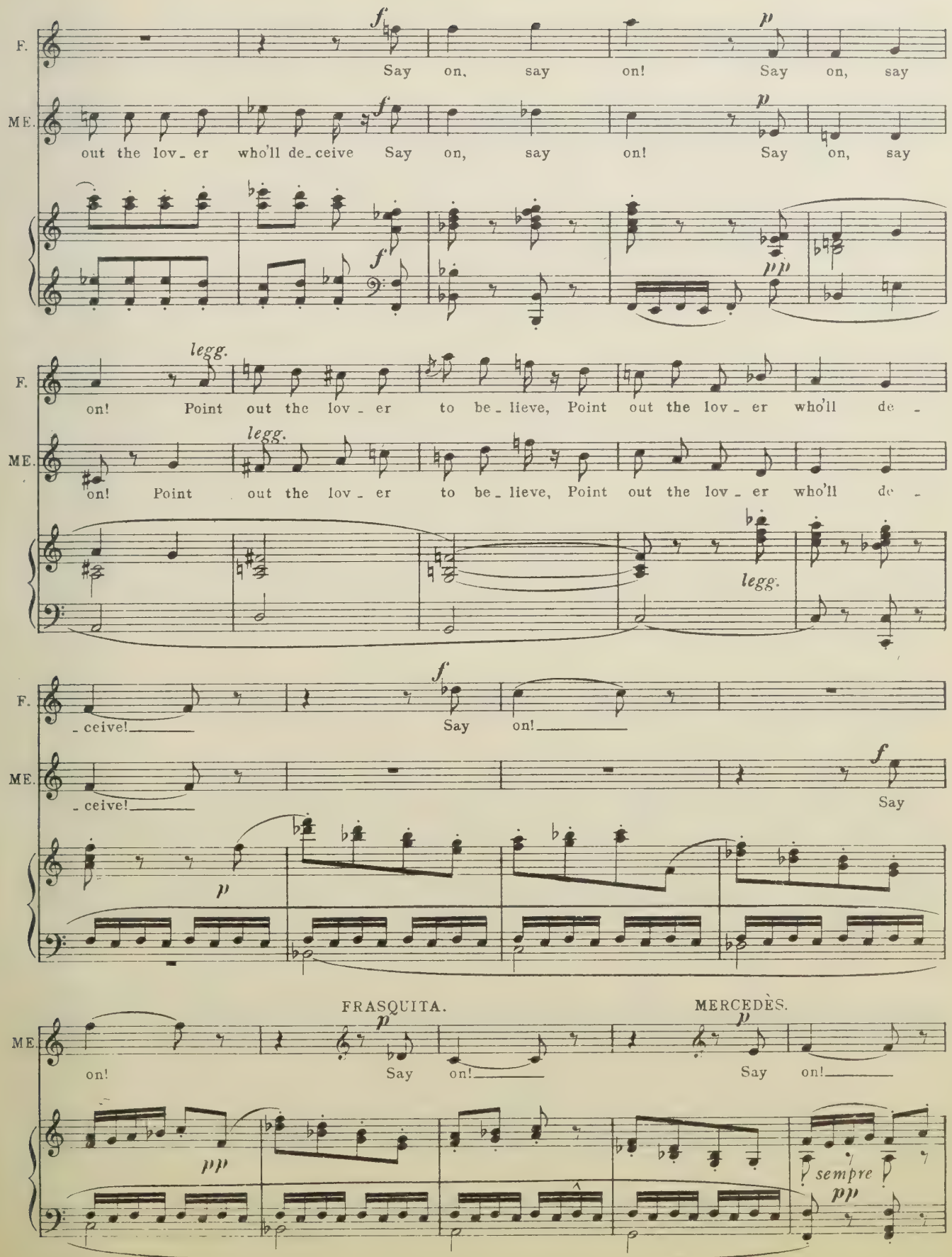


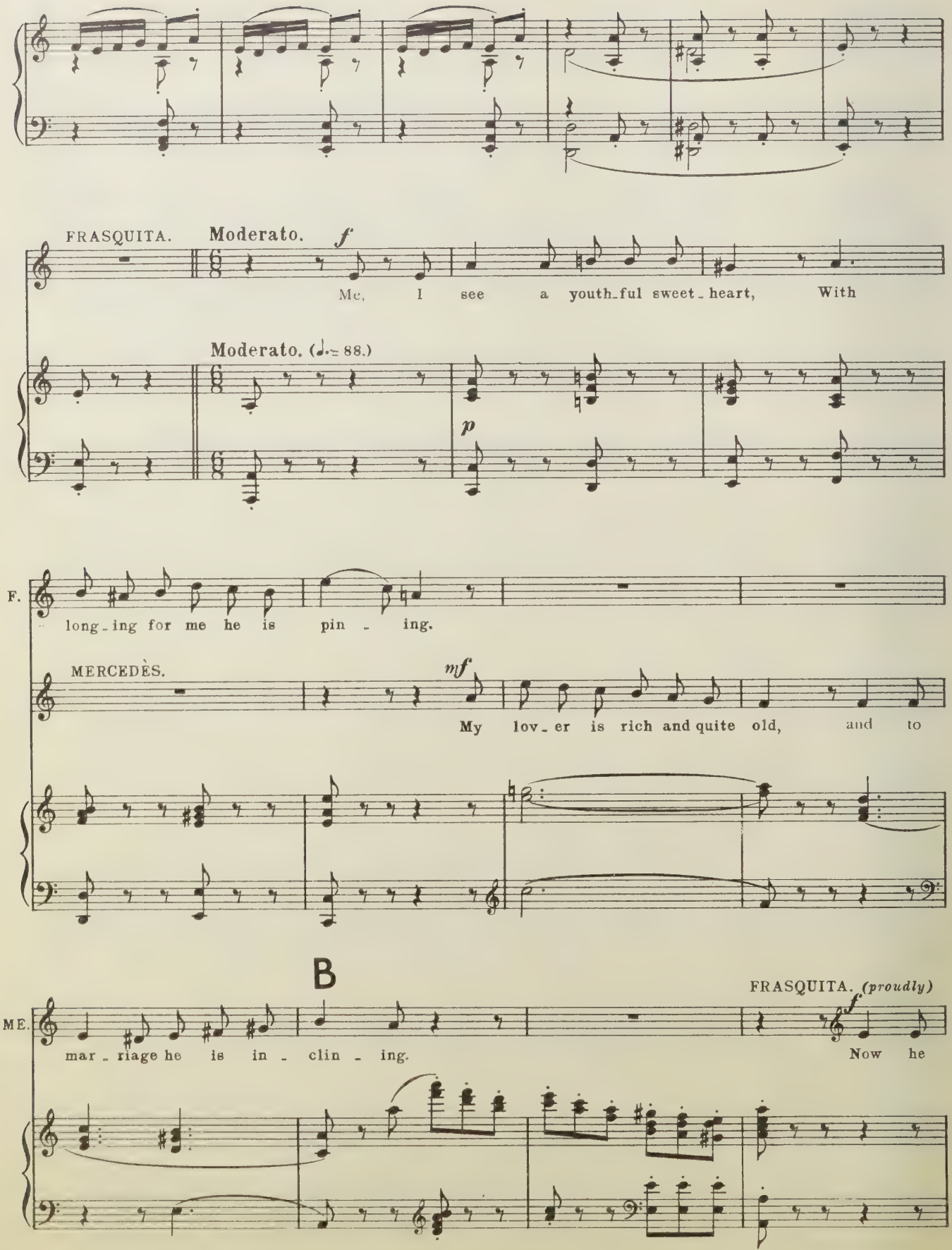
A

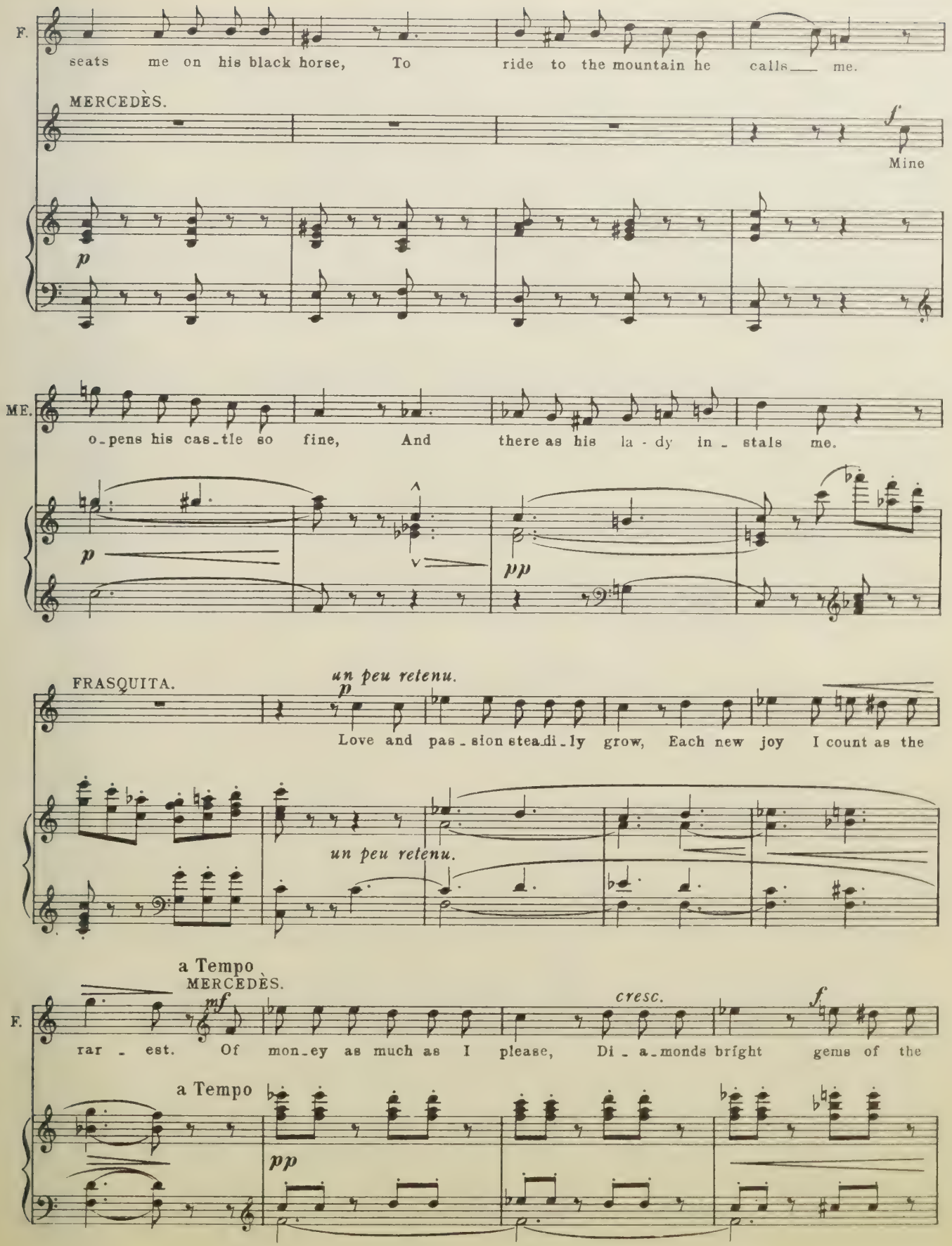



F.
f
Now we'll be - gin.
ME.
- gin.
mf
Three
poco sf
pp
F.
mf
Three cards put down here.
ME.
cards put down here.
Four down
8
F.
f
Four down there.
ME.
there.
poco sf
p
p


con grazia
p
F.
Come pret - ty cards, our for - tune_ tell____ us! Are
con grazia
p
ME.
Come pret - ty cards, our for - tune_ tell____ us! Are
pp
p legg.
F.
you pre - pared the fu - ture to re - veal us? Point out the lov_er
ME.
you pre - pared the fu - ture to re - veal us?
p
mf
F.
to be_lieve, Point out the lov_er who'll de_ceive!
p legg.
ME.
Point out the lov_er to be_lieve,
mf
Point
mf


F.
ME.
Say on, say on! Say on, say
out the lov_er who'll de_ceive Say on, say on! Say on, say
legg.
on! Point out the lov_er to be_lieve, Point out the lov_er who'll de_
_ceive!
Say on!
Say
FRASQUITA.
MERCEDÈS.
on!
Say on!
Say on!
sempre pp


FRASQUITA.
Moderato.
f
Me, I see a youth_ful sweet_heart, With
Moderato. (♩.= 88.)
p
F.
long_ing for me he is pin_ing.
MERCEDÈS.
mf
My lov_er is rich and quite old, and to
B
ME.
mar_riage he is in_clin_ing.
FRASQUITA. (proudly)
f
Now he


F.
seats me on his black horse, To ride to the mountain he calls me.
MERCEDÈS.
Mine
ME.
o-pens his cas-tle so fine, And there as his la-dy in-stals me.
FRASQUITA.
un peu retenu.
Love and pas-sion steadi-ly grow, Each new joy I count as the
un peu retenu.
a Tempo
MERCEDÈS.
cresc.
F.
rar-est. Of mon-ey as much as I please, Di-a-monds bright gems of the
a Tempo

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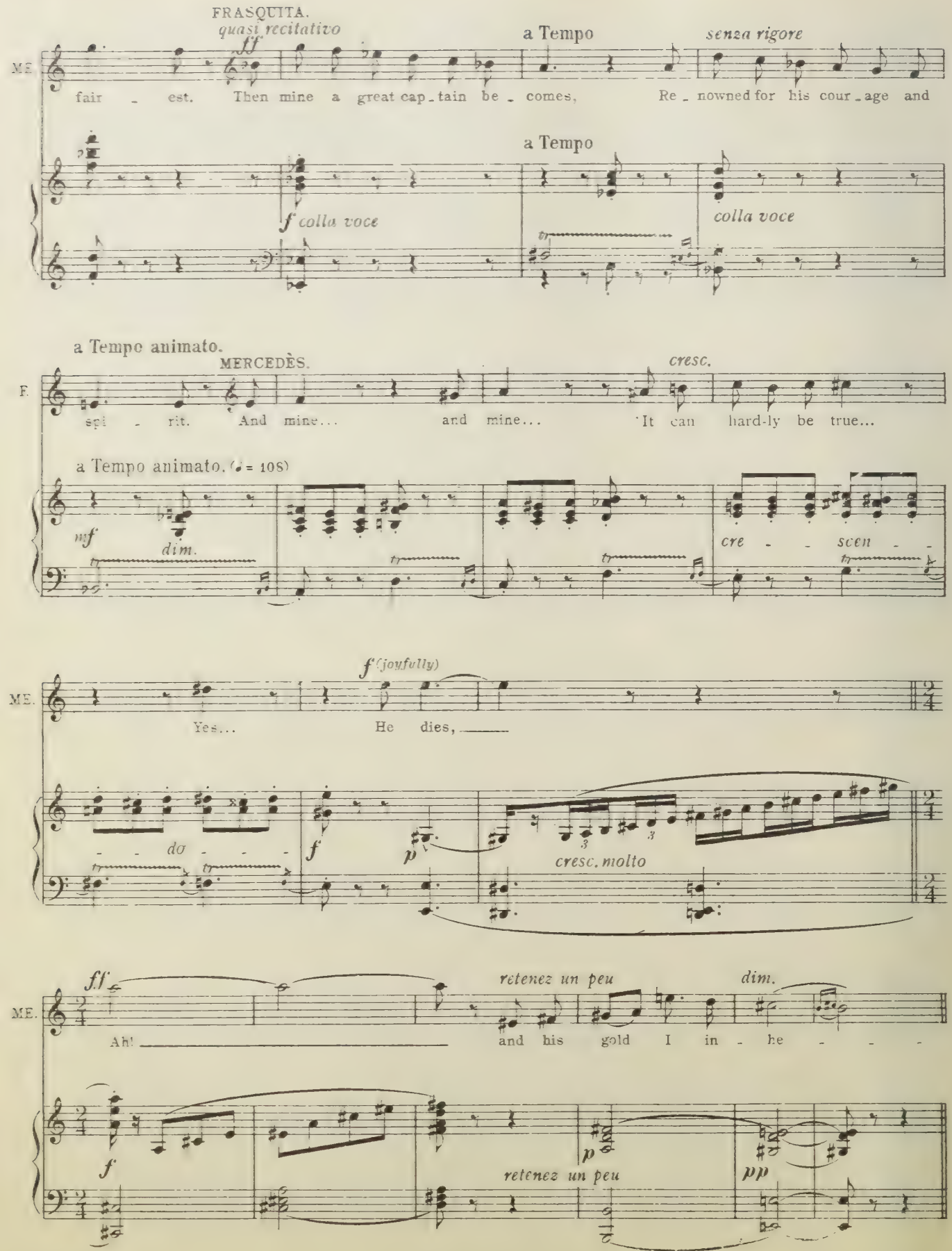
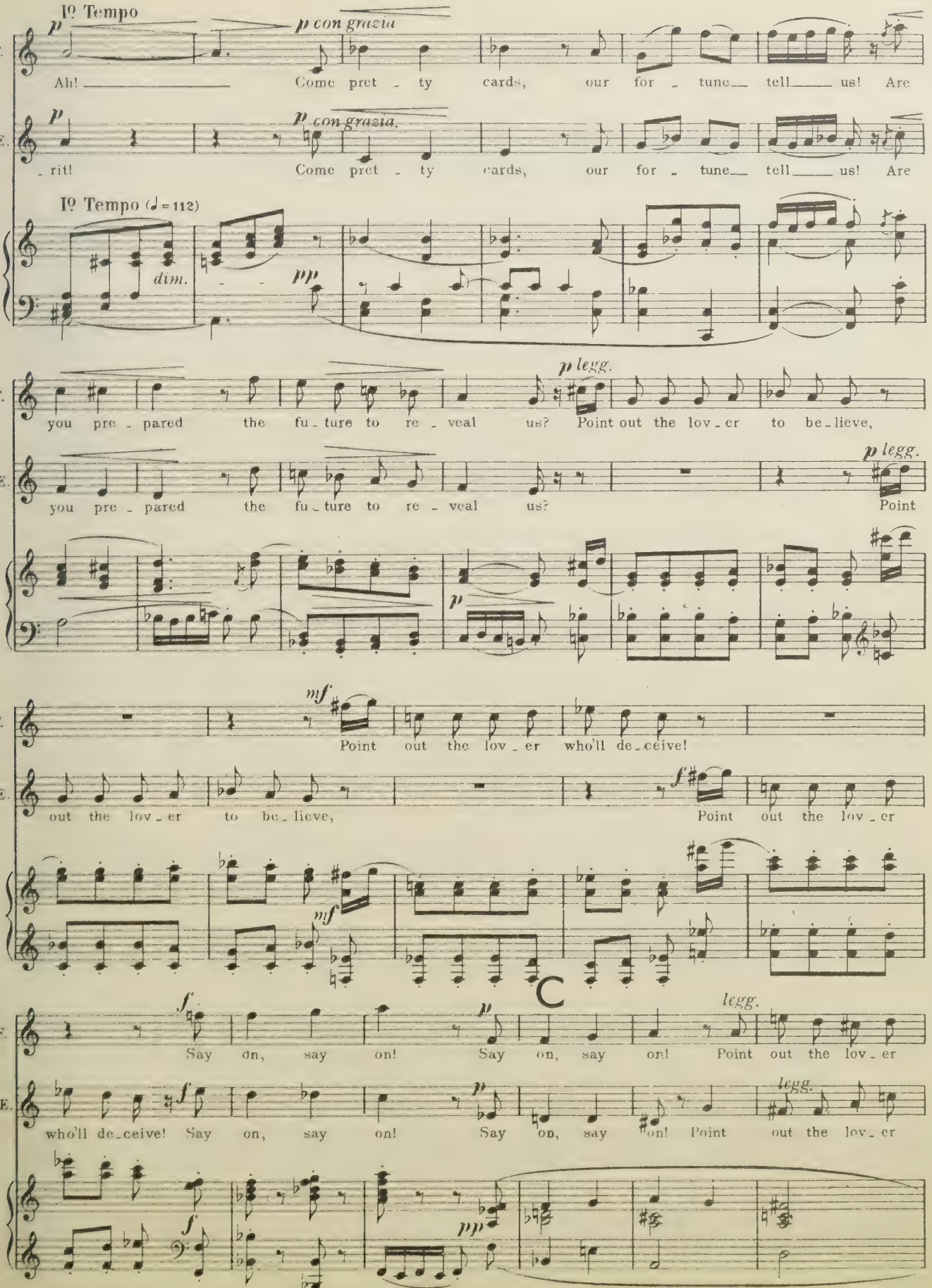

FRASQUITA.
quasi recitativo
ff
a Tempo
senza rigore
ME.
fair - est. Then mine a great cap-tain be-comes, Re-nowned for his cour-age and
a Tempo
f colla voce
colla voce
a Tempo animato.
MERCEDÈS.
cresc.
F.
spi - rit. And mine... and mine... It can hard-ly be true...
a Tempo animato. (♩ = 108)
mf
dim.
cre - - scen - -
f (joyfully)
ME.
Yes... He dies,
do
f
p
cresc. molto
ff
retenez un peu
dim.
ME.
Ah! and his gold I in - he - - -
f
p
retenez un peu
pp


Iº Tempo
p con grazia
F.
Ah! Come pret - ty cards, our for - tune tell us! Are
ME.
- rit! Come pret - ty cards, our for - tune tell us! Are
Iº Tempo (♩= 112)
dim.
pp
p legg.
you pre - pared the fu - ture to re - veal us? Point out the lov - er to be - lieve,
you pre - pared the fu - ture to re - veal us? Point
mf
Point out the lov - er who'll de - ceive!
out the lov - er to be - lieve, Point out the lov - er
C
f
Say on, say on! Say on, say on! Point out the lov - er
who'll de - ceive! Say on, say on! Say on, say on! Point out the lov - er

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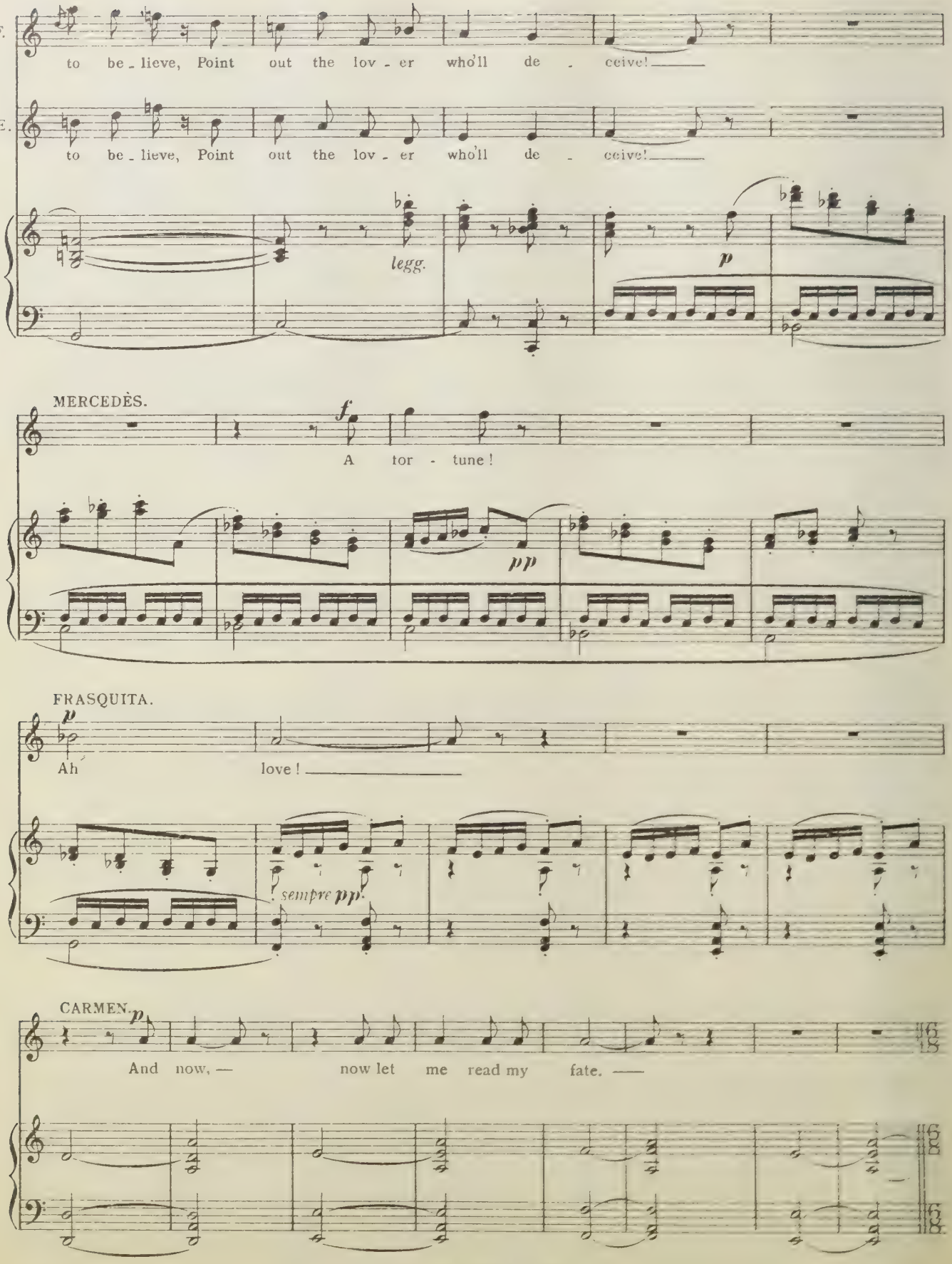
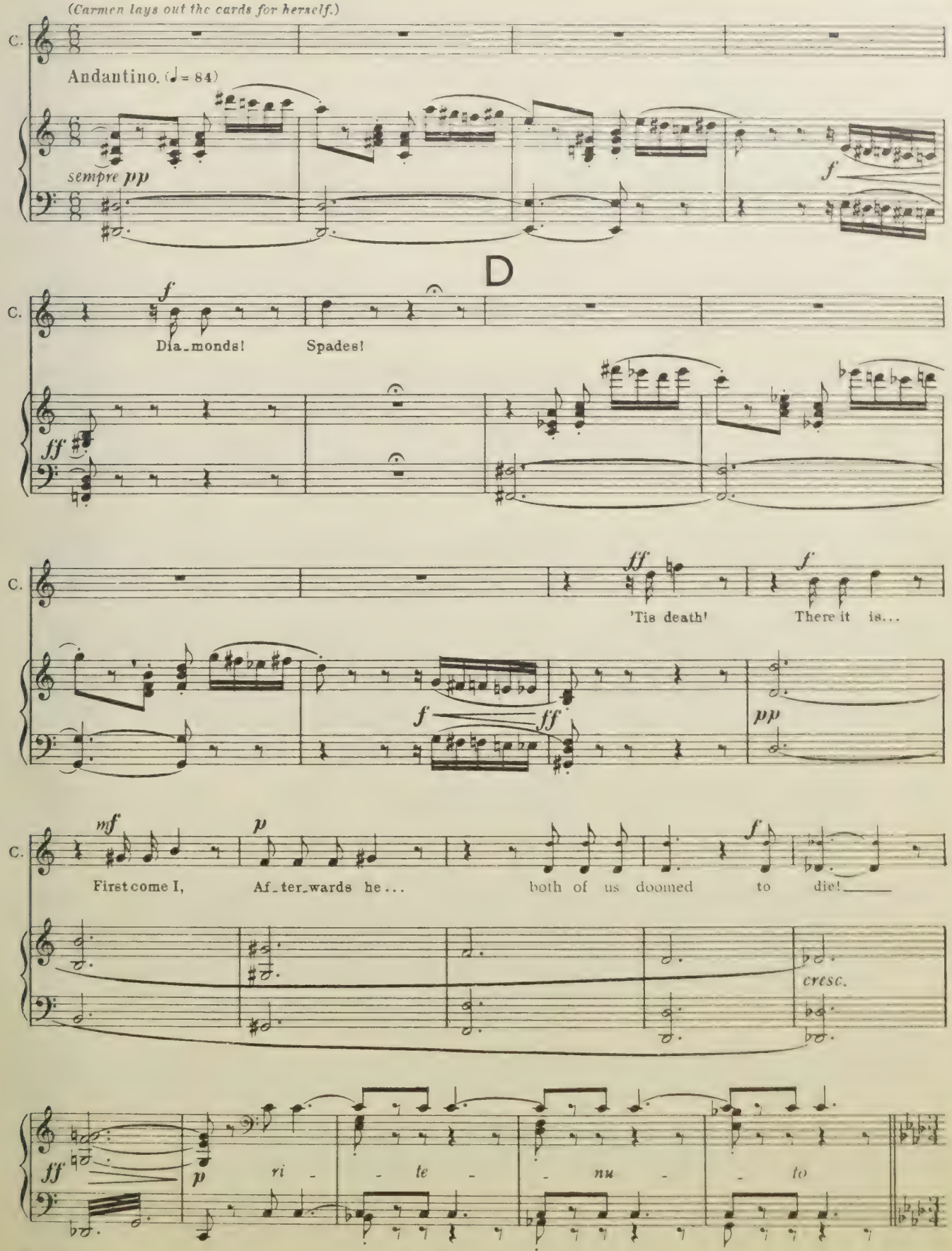

F.
to be - lieve, Point out the lov - er who'll de - ceive!
ME.
to be - lieve, Point out the lov - er who'll de - ceive!
legg.
p
MERCEDÈS.
f
A tor - tune!
pp
FRASQUITA.
p
Ah´ love!
sempre pp.
CARMEN.
p
And now, — now let me read my fate. —

Andantino

(Carmen lays out the cards for herself.)



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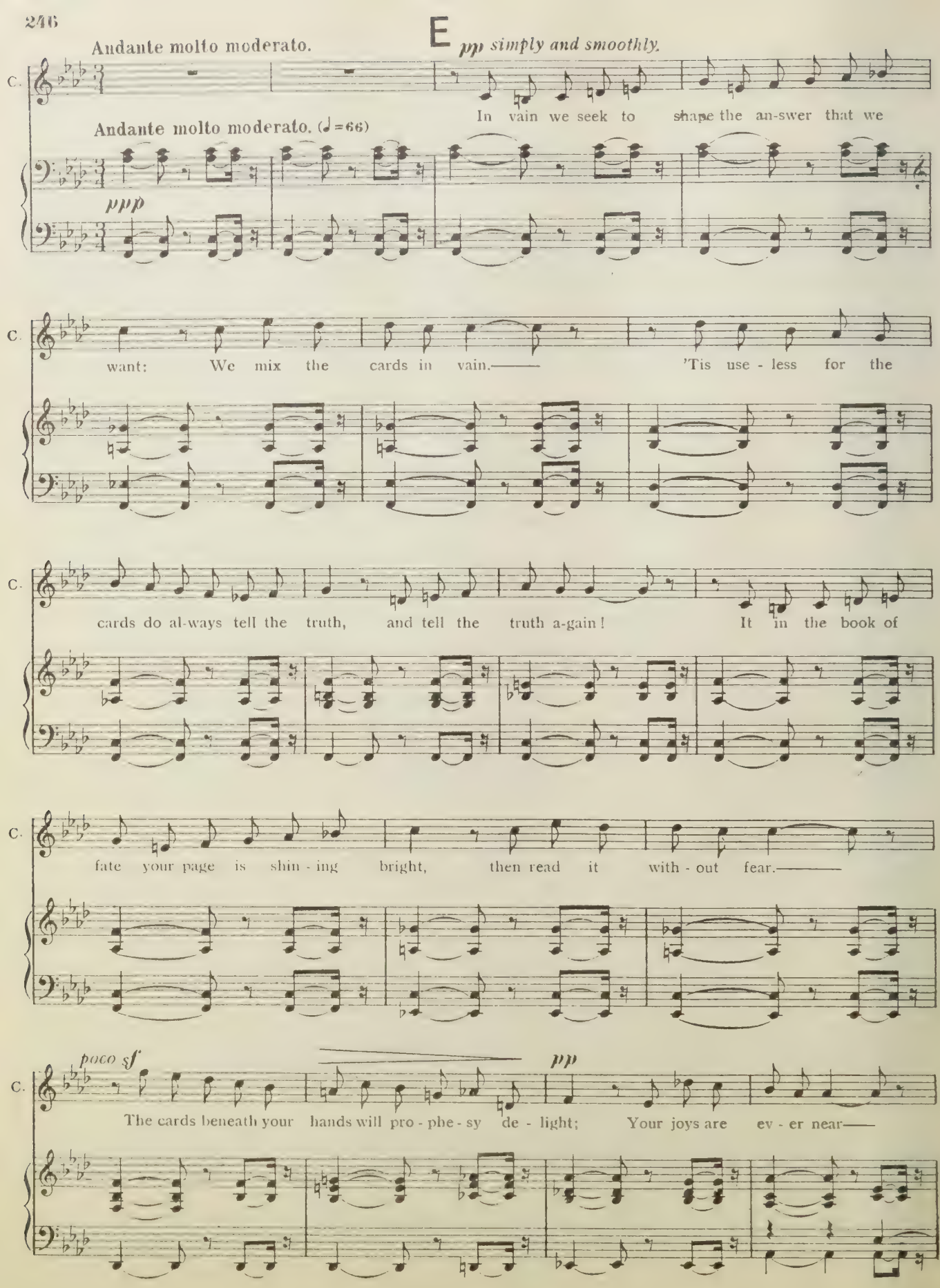
E
pp simply and smoothly.
Andante molto moderato.
C.
In vain we seek to shape the an-swer that we
Andante molto moderato. (♩=66)
ppp
C.
want: We mix the cards in vain.—— 'Tis use - less for the
C.
cards do al-ways tell the truth, and tell the truth a-gain! It in the book of
C.
fate your page is shin - ing bright, then read it with - out fear.——
poco sf
pp
C.
The cards beneath your hands will pro - phe - sy de - light; Your joys are ev - er near——

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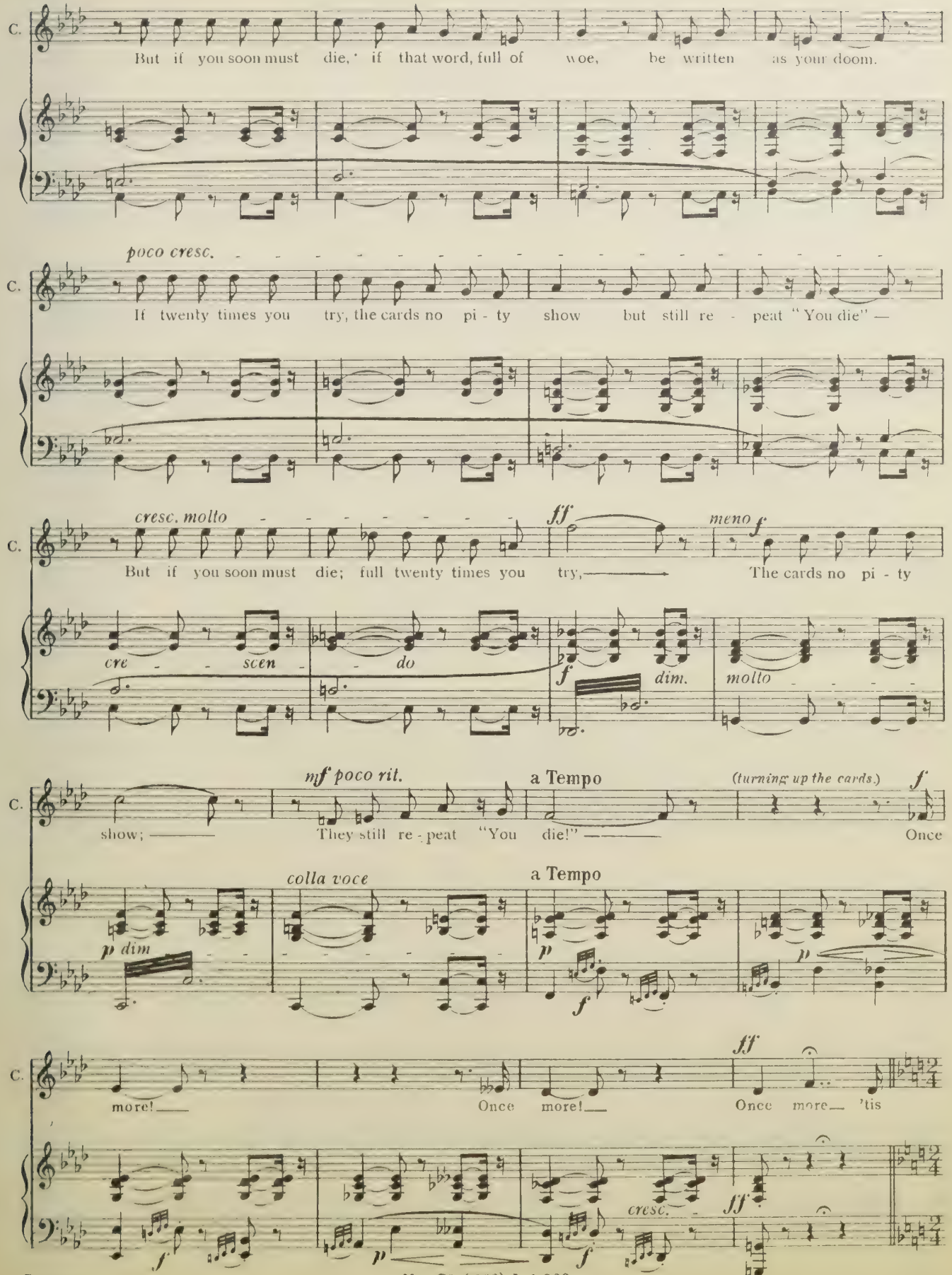
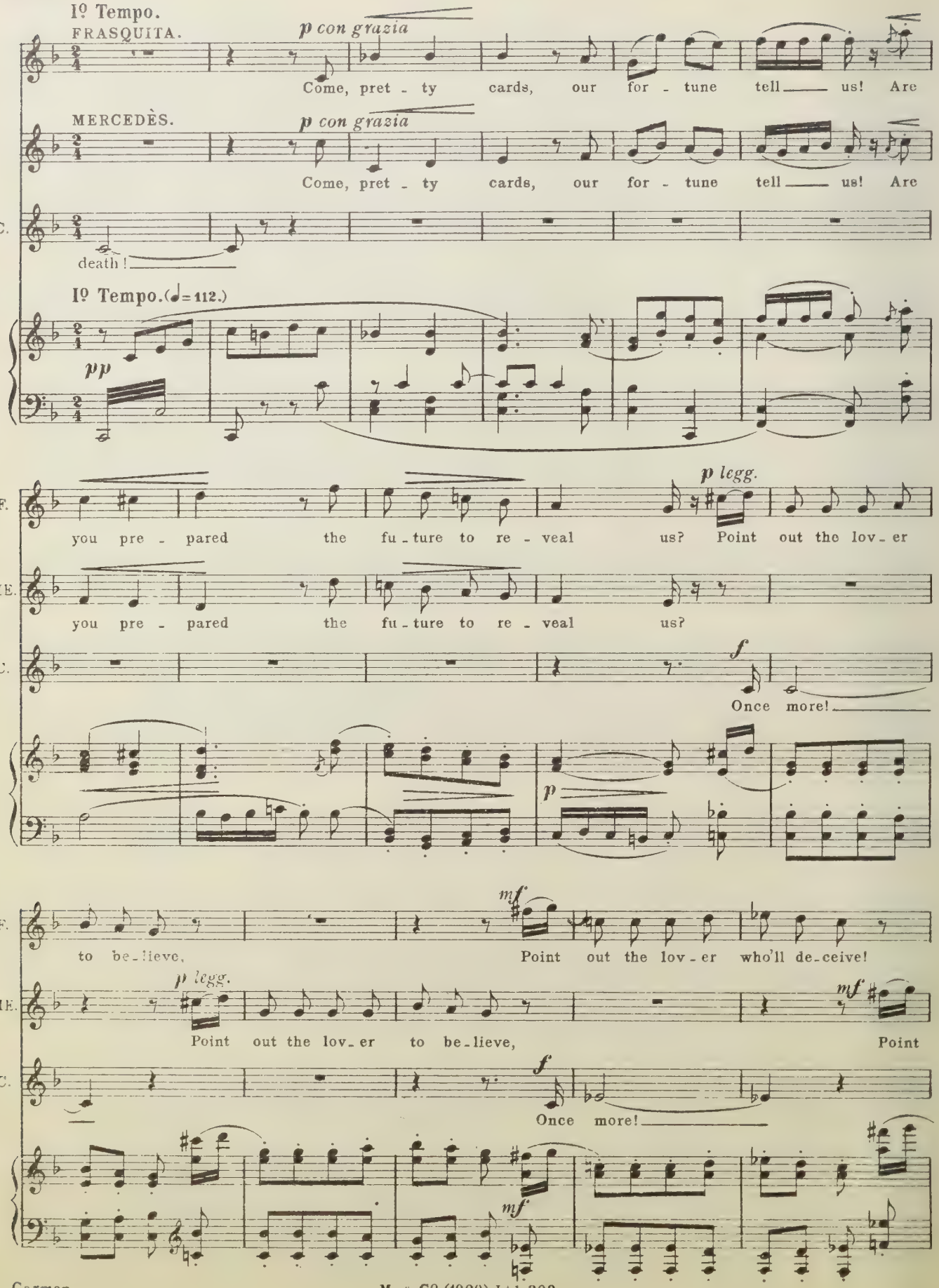
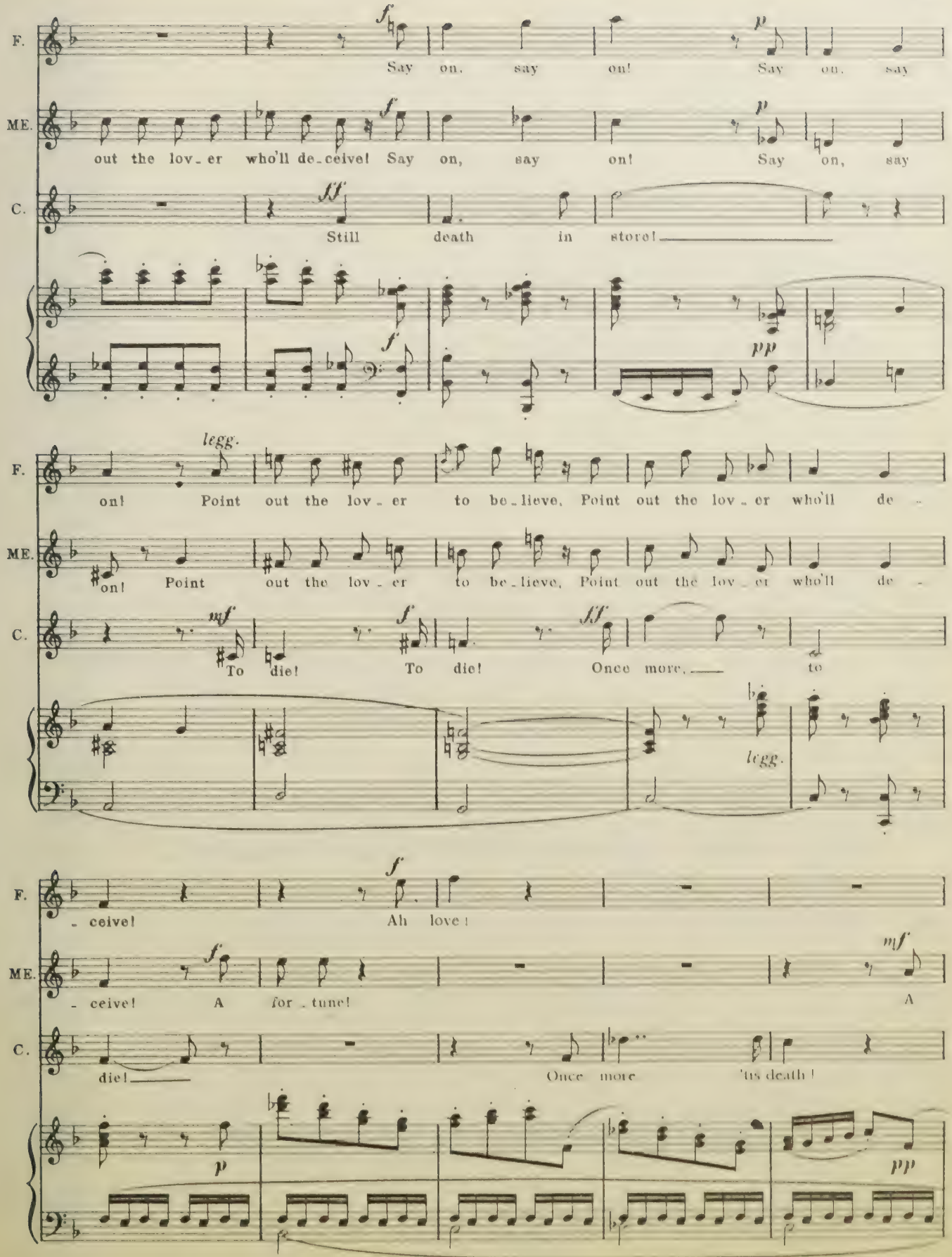

C.
But if you soon must die, if that word, full of woe, be written as your doom.
poco cresc.
C.
If twenty times you try, the cards no pi - ty show but still re - peat "You die" —
cresc. molto
ff
meno f
C.
But if you soon must die; full twenty times you try, The cards no pi - ty
cre - scen - do
f
dim.
molto
mf poco rit.
a Tempo
(turning up the cards.)
f
C.
show; They still re - peat "You die!" Once
colla voce
a Tempo
p dim
p
f
p
ff
C.
more! Once more! Once more 'tis
f
p
f
cresc.
ff


Iº Tempo.
FRASQUITA.
p con grazia
Come, pret - ty cards, our for - tune tell us! Are
MERCEDÈS.
p con grazia
Come, pret - ty cards, our for - tune tell us! Are
C.
death!
Iº Tempo.(♩=112.)
pp
F.
you pre - pared the fu - ture to re - veal us? Point out the lov - er
p legg.
ME.
you pre - pared the fu - ture to re - veal us?
C.
f
Once more!
p
F.
to be - lieve, Point out the lov - er who'll de - ceive!
mf
ME.
p legg.
Point out the lov - er to be - lieve, Point
mf
C.
f
Once more!
mf


F.
Say on, say on! Say on, say
ME.
out the lov_er who'll de_ceive! Say on, say on! Say on, say
C.
Still death in store!
legg.
on! Point out the lov_er to be_lieve, Point out the lov_er who'll de_
ME.
on! Point out the lov_er to be_lieve, Point out the lov_er who'll de_
C.
To die! To die! Once more, to
legg.
F.
_ceive! Ah love!
ME.
_ceive! A for_tune! A
C.
die! Once more 'tis death!

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Dancairo and Remendado have come in during last bars of preceding page.

DANCAIRO We found three other Customs men on duty.

Carmen, shaking off her mood of foreboding, puts her arms round Frasquita and Mercedes.

CARMEN Three? Well that's no worry — there are three of us

Frasquita and Mercedes laugh.

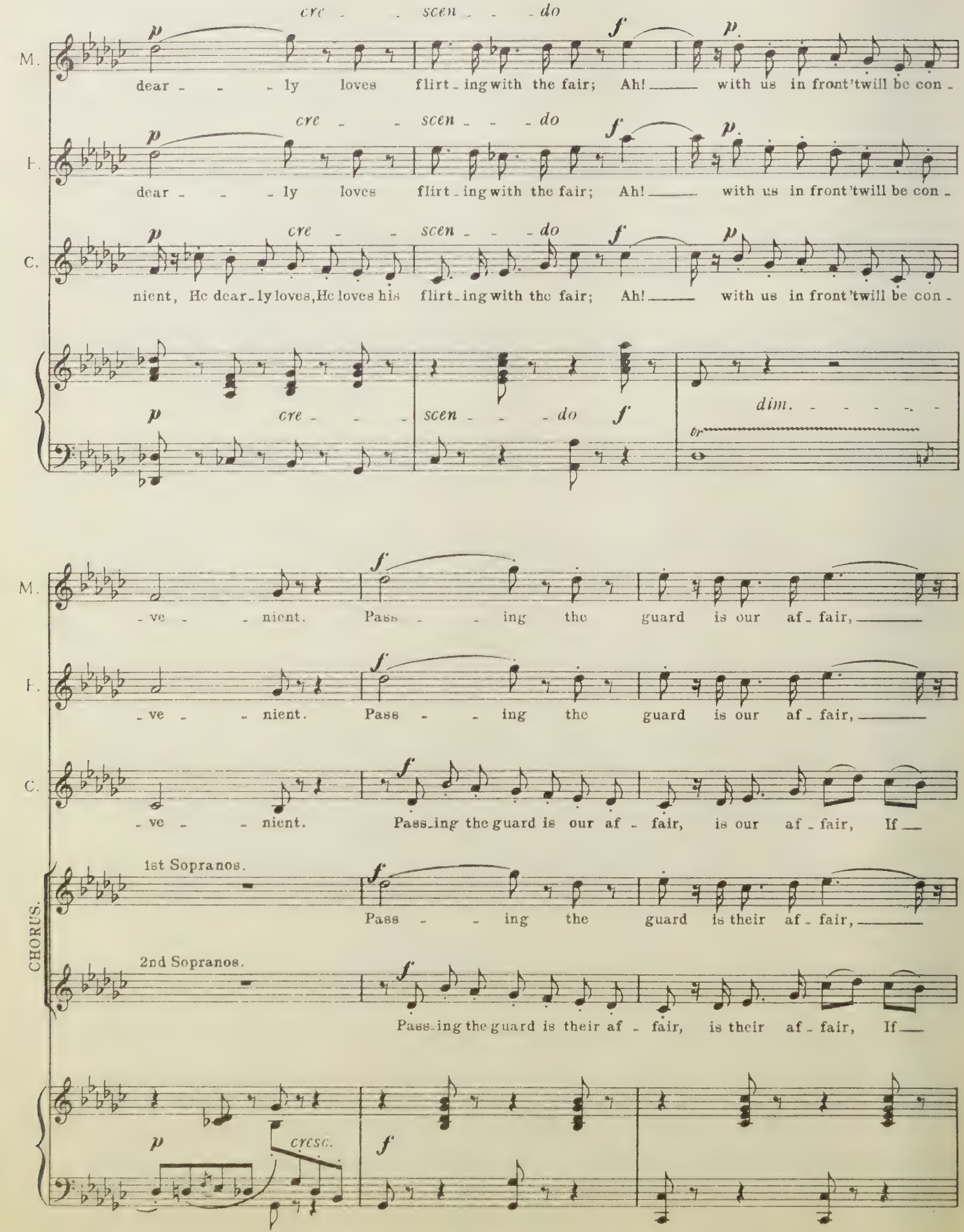
JOSE *(making a quick move forward)* Carmen!

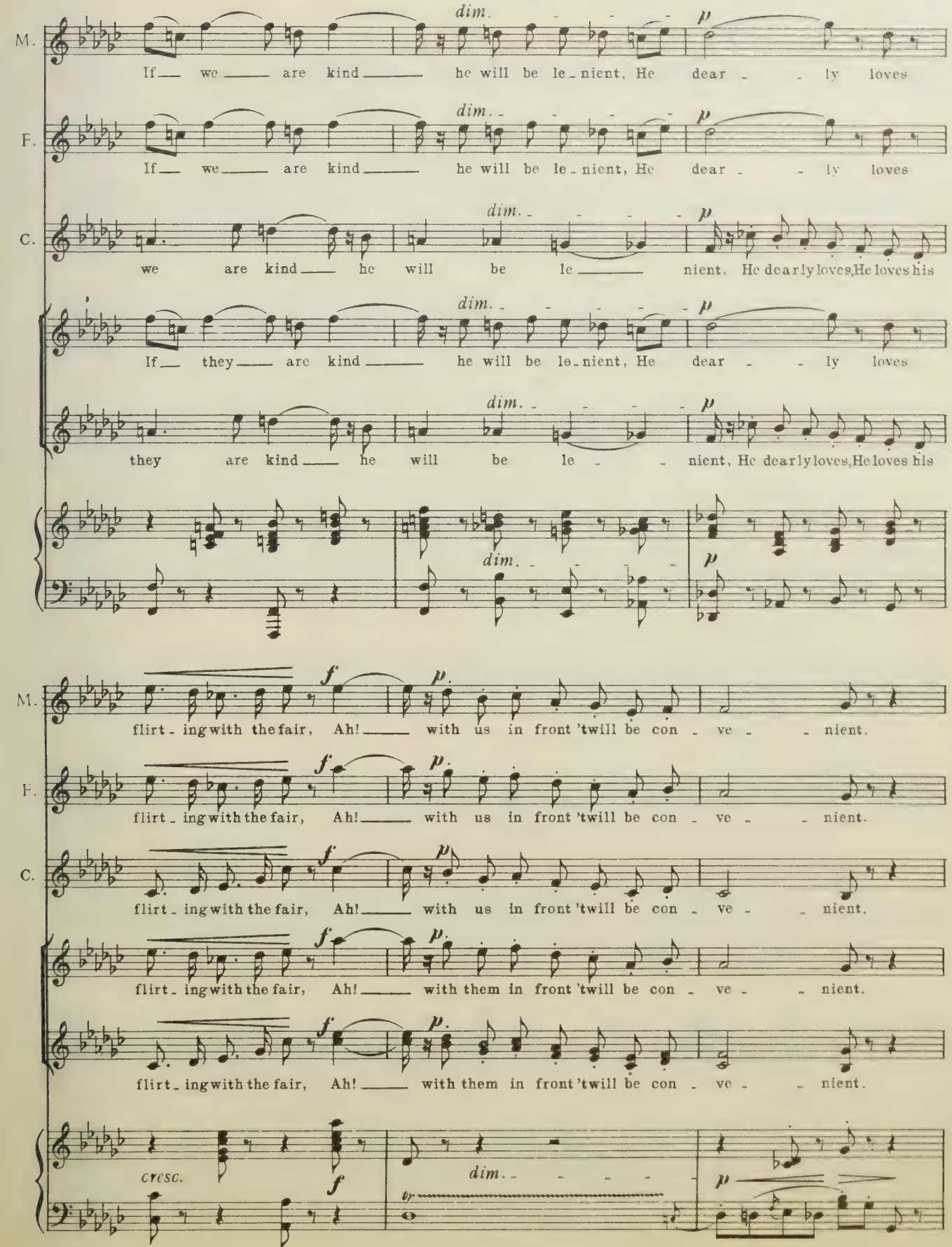
DANCAIRO *(sharply)* Jose, you will stay here to guard. If anyone comes — shoot! *(to Carmen)* You are sure you can manage the three guards?

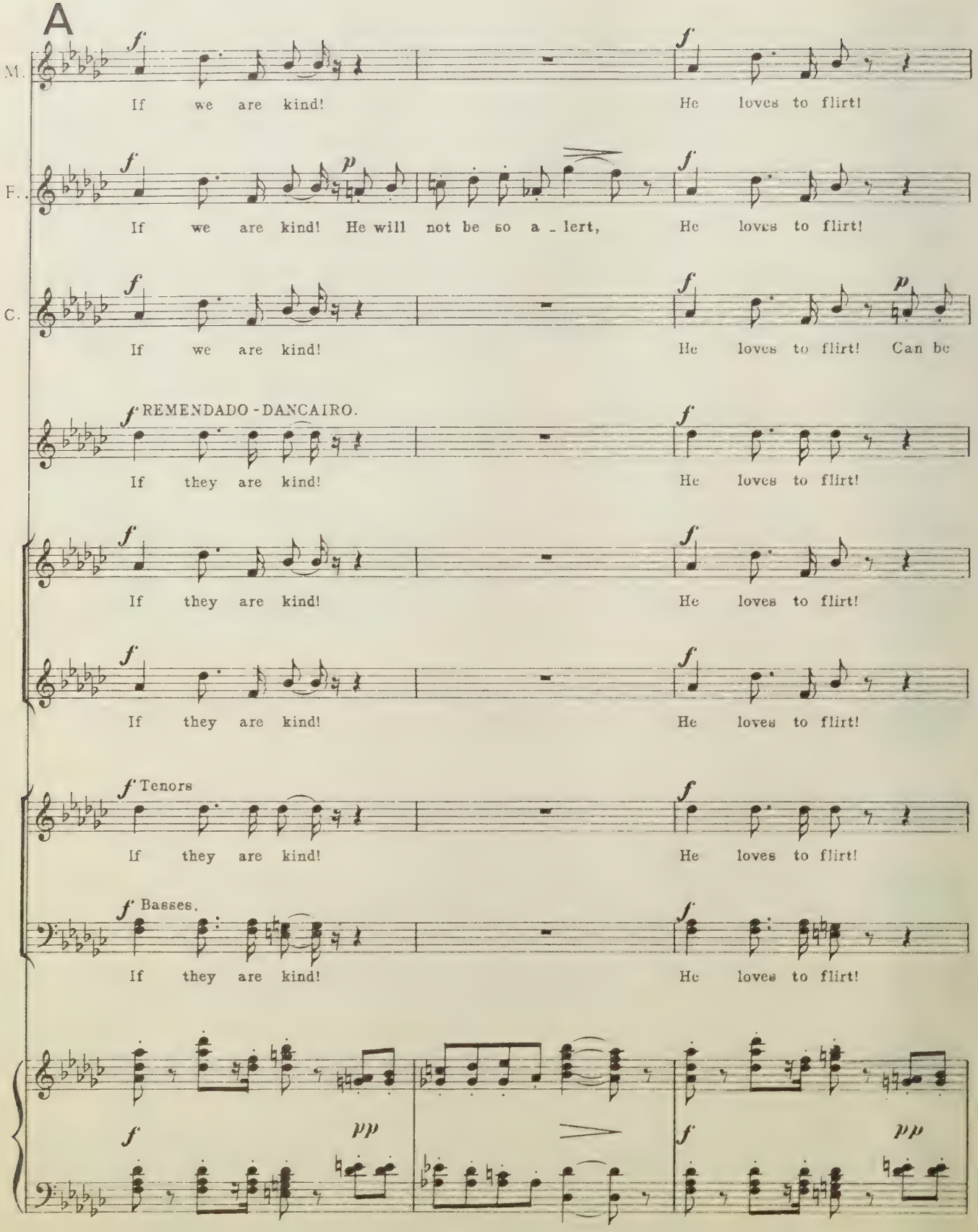
CARMEN Don't worry, we'll answer for them.

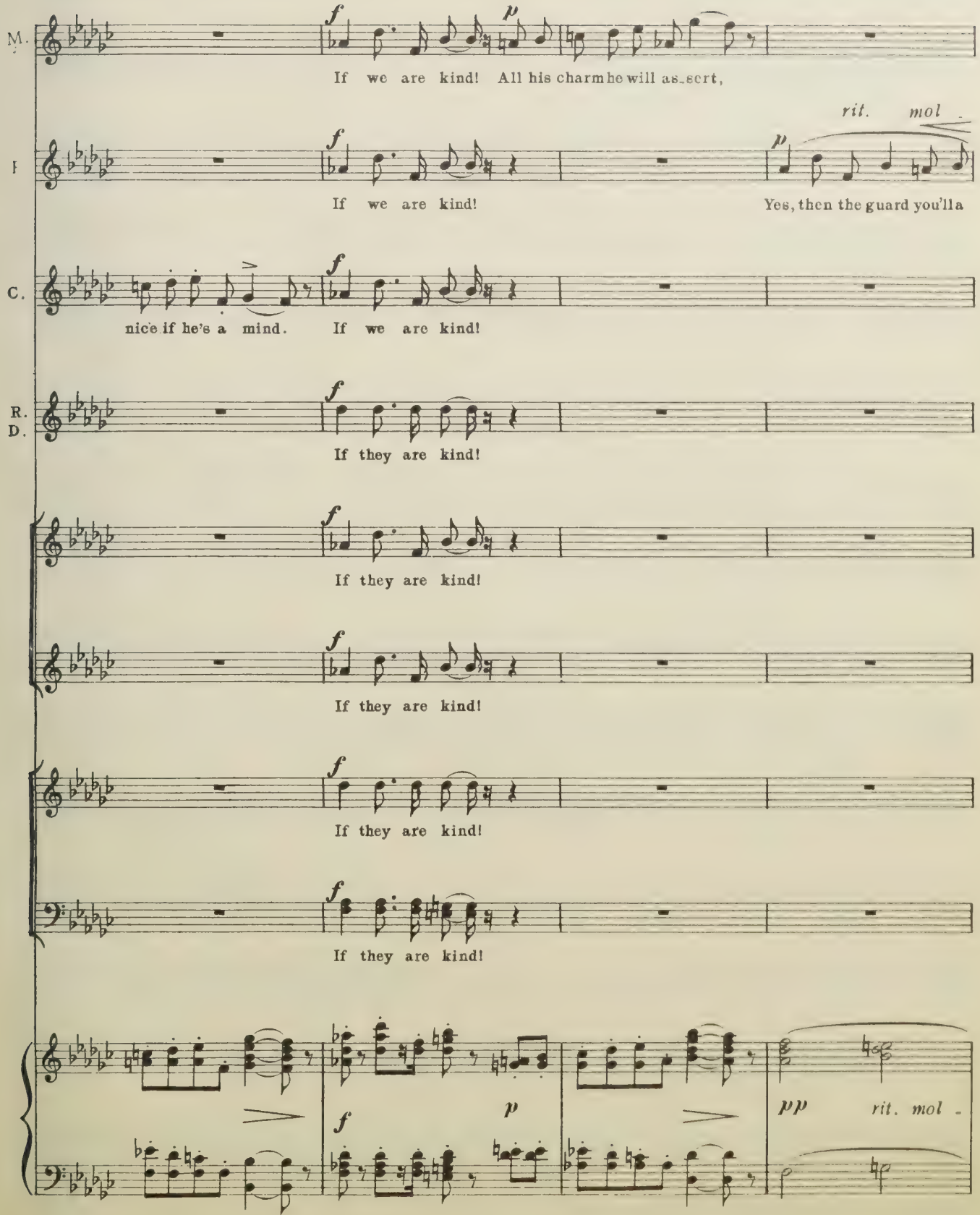
No. 20. QUINTET AND CHORUS.

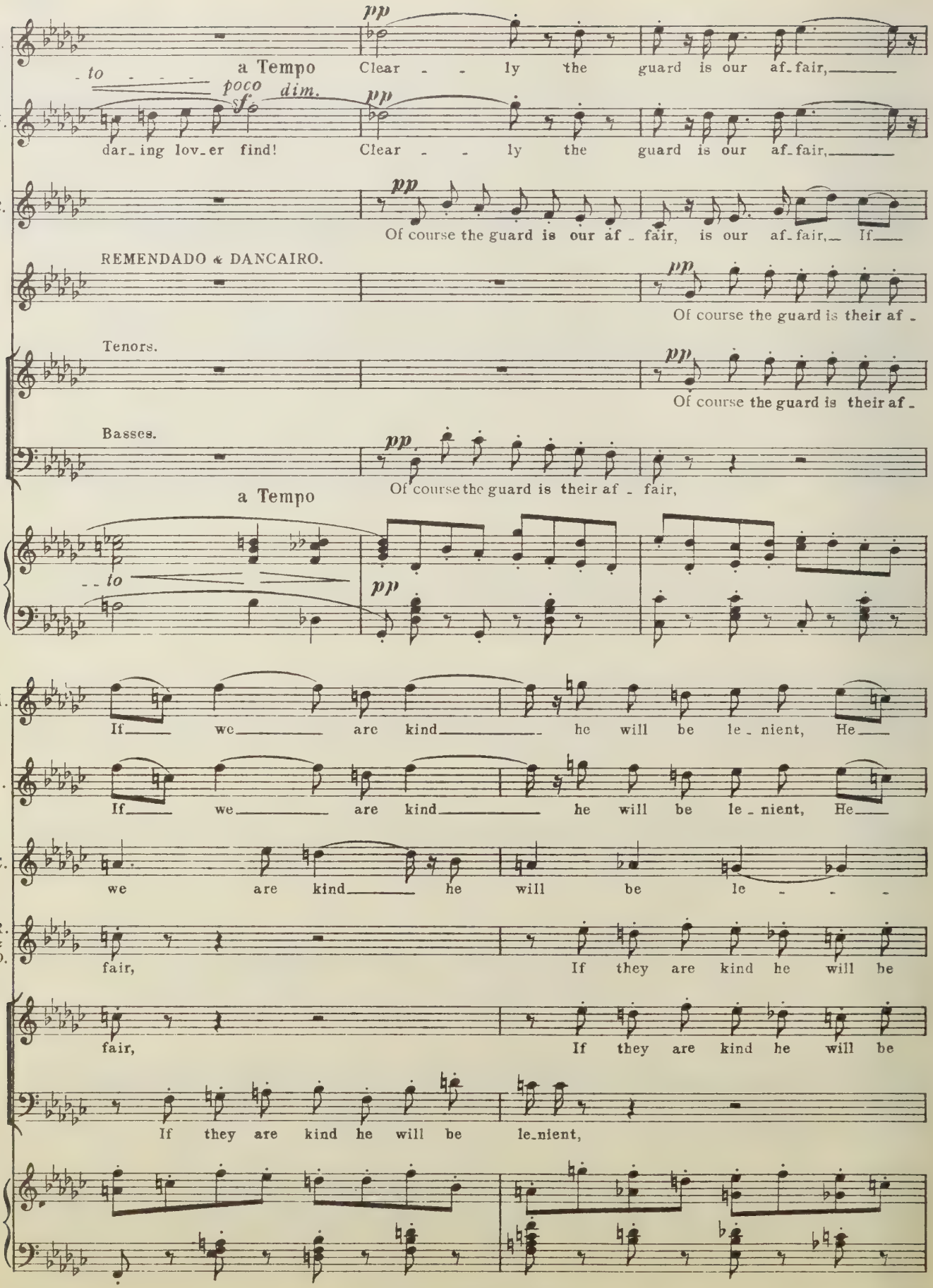
M. & Co (1909) Ltd. 300.

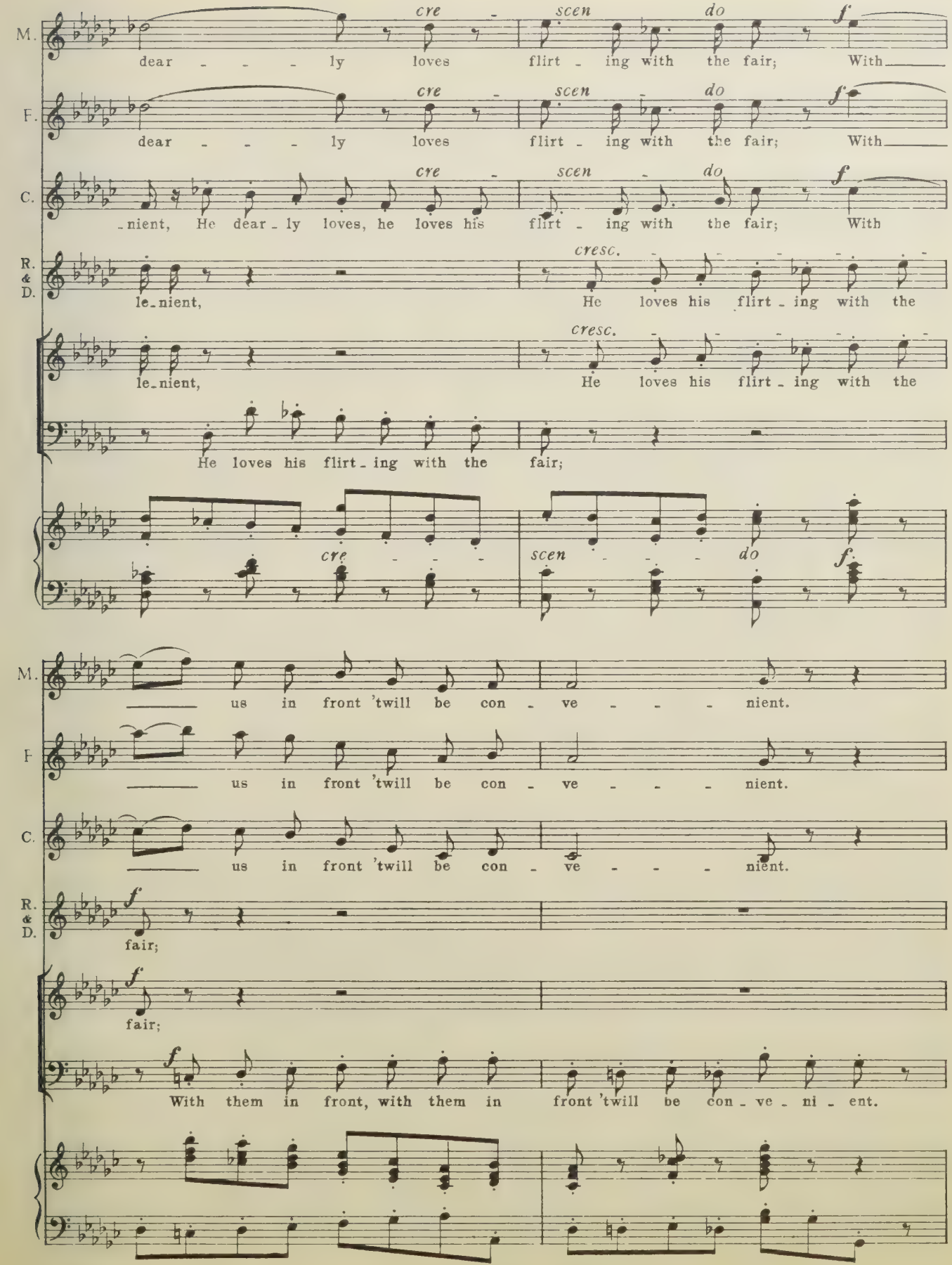

M.
cre - - scen - - do
dear - - - ly loves flirt - ing with the fair; Ah! with us in front 'twill be con -
F.
dear - - - ly loves flirt - ing with the fair; Ah! with us in front 'twill be con -
C.
nient, He dear - ly loves, He loves his flirt - ing with the fair; Ah! with us in front 'twill be con -
cre - - scen - - do
dim.
- ve - - nient. Pass - - ing the guard is our af - fair,
- ve - - nient. Pass - - ing the guard is our af - fair,
- ve - - nient. Pass - ing the guard is our af - fair, is our af - fair, If
CHORUS.
1st Sopranos.
Pass - - ing the guard is their af - fair,
2nd Sopranos.
Pass - ing the guard is their af - fair, is their af - fair, If
cresc.


M.
If we are kind he will be le-nient, He dear ly loves
F.
If we are kind he will be le-nient, He dear ly loves
C.
we are kind he will be le nient, He dearly loves, He loves his
If they are kind he will be le-nient, He dear ly loves
they are kind he will be le nient, He dearly loves, He loves his
dim.
p
flirt-ing with the fair, Ah! with us in front 'twill be con ve nient.
flirt-ing with the fair, Ah! with them in front 'twill be con ve nient.
f
cresc.
tr


A
M.
If we are kind! He loves to flirt!
F.
If we are kind! He will not be so a - lert, He loves to flirt!
C.
If we are kind! He loves to flirt! Can be
REMENDADO - DANCAIRO.
If they are kind! He loves to flirt!
If they are kind! He loves to flirt!
If they are kind! He loves to flirt!
Tenors
If they are kind! He loves to flirt!
Basses.
If they are kind! He loves to flirt!


M.
If we are kind! All his charm he will as_sert,
F
If we are kind!
rit. mol
Yes, then the guard you'll a
C.
nice if he's a mind.
If we are kind!
R. D.
If they are kind!
If they are kind!
If they are kind!
If they are kind!
If they are kind!
rit. mol


M.
F.
C.
a Tempo
to
poco
sf
dim.
pp
dar_ing lov_er find!
Clear _ _ ly the guard is our af_fair,
Of course the guard is our af _ fair, is our af_fair, If
REMENDADO & DANCAIRO.
Of course the guard is their af _
Tenors.
Of course the guard is their af _
Basses.
Of course the guard is their af _ fair,
a Tempo
to
If we are kind he will be le _ nient, He
we are kind he will be le _ _ _
R. & D.
fair, If they are kind he will be
If they are kind he will be le_nient,


M.
dear - - - ly loves cre - scen - do flirt - ing with the fair; With
F.
dear - - - ly loves cre - scen - do flirt - ing with the fair; With
C.
-nient, He dear - ly loves, he loves his cre - scen - do flirt - ing with the fair; With
R. & D.
le-nient, cresc. He loves his flirt - ing with the
le-nient, cresc. He loves his flirt - ing with the
He loves his flirt - ing with the fair;
cre - - - scen - - - do
us in front 'twill be con - ve - - - nient.
us in front 'twill be con - ve - - - nient.
us in front 'twill be con - ve - - - nient.
fair;
fair;
With them in front, with them in front 'twill be con - ve - ni - ent.

B

very lightly.

M. *p* Now is the time tricks to be trying, Woman must win, now is her chance, If she but yield

F. *very lightly.* *p* Now is the time tricks to be trying, Woman must win, now is her chance, If she but yield

C. *very lightly.* *p* Now is the time tricks to be trying, Woman must win, now is her chance, If she but yield to

ppp

M. to lov - er's sigh - ing, *p* Squeez-ing a hand, throw-ing a glance;

F. to lov - er's sigh - ing, *p* Squeez-ing a hand, throw-ing a glance;

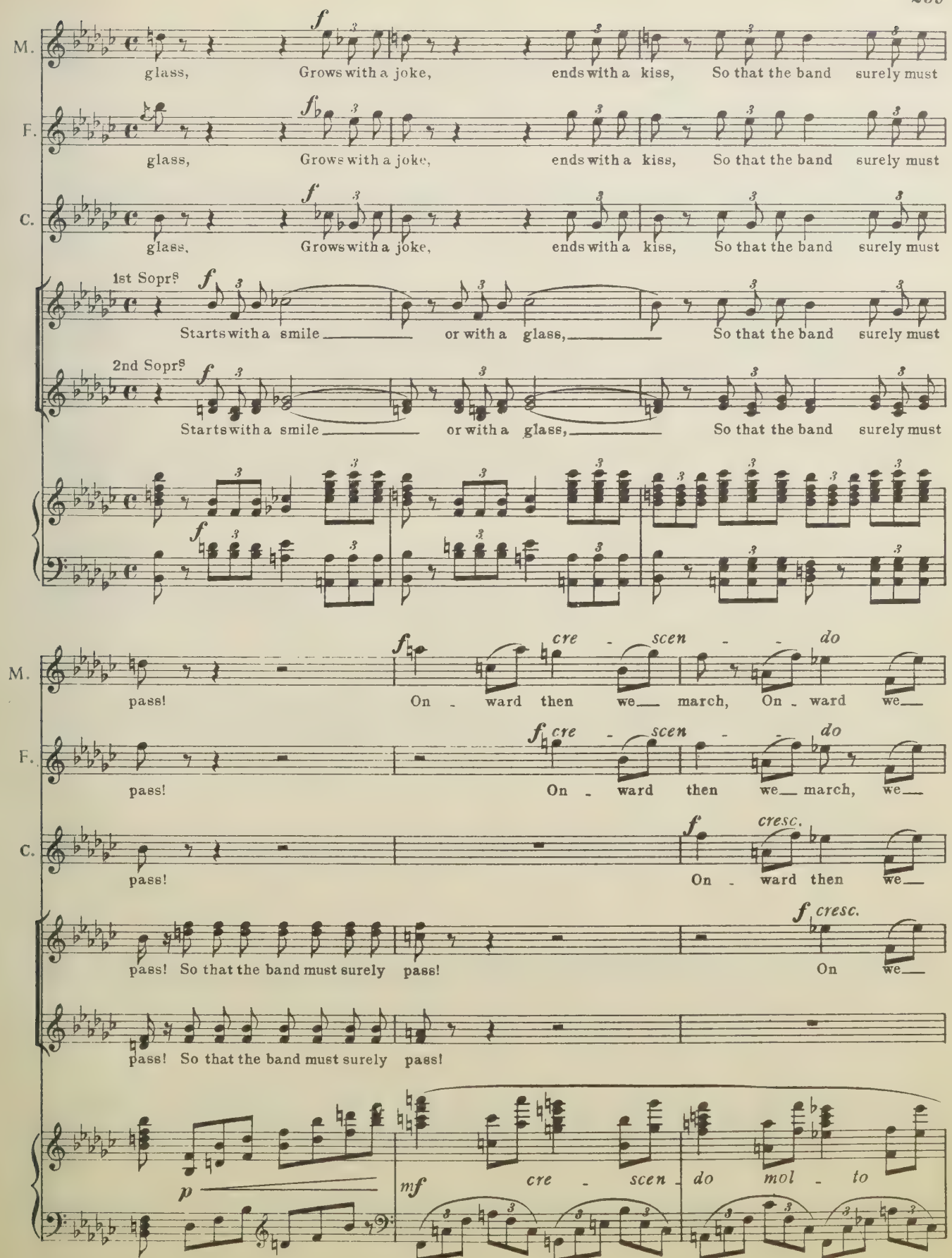
C. lov - er's sigh - ing, *p* Squeez-ing a hand, throw-ing a glance;

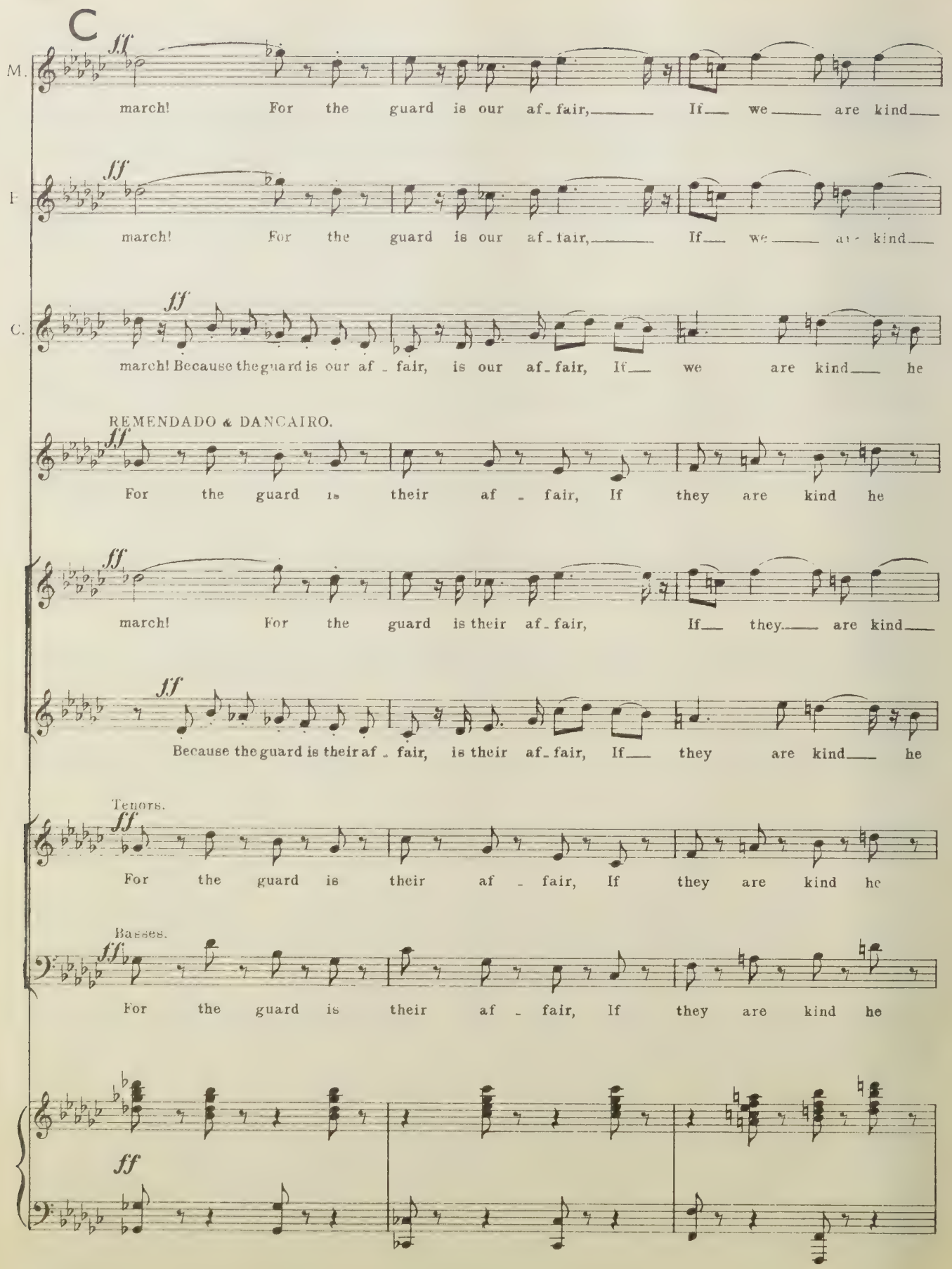
M. We have a plan sure not to miss: *cre - scen - do* Starts with a smile or with a

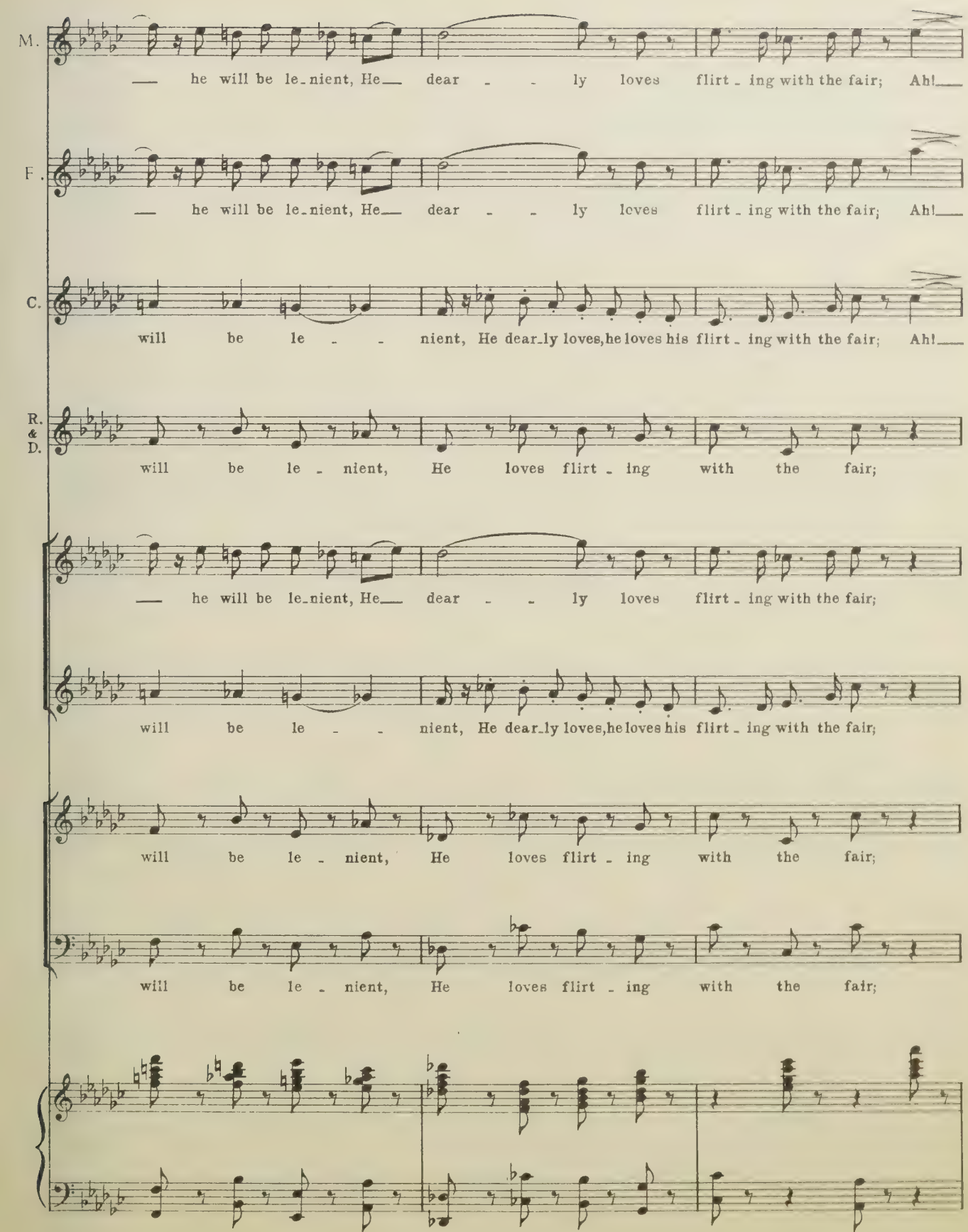
F. We have a plan sure not to miss: *cre scen do* Starts with a smile or with a

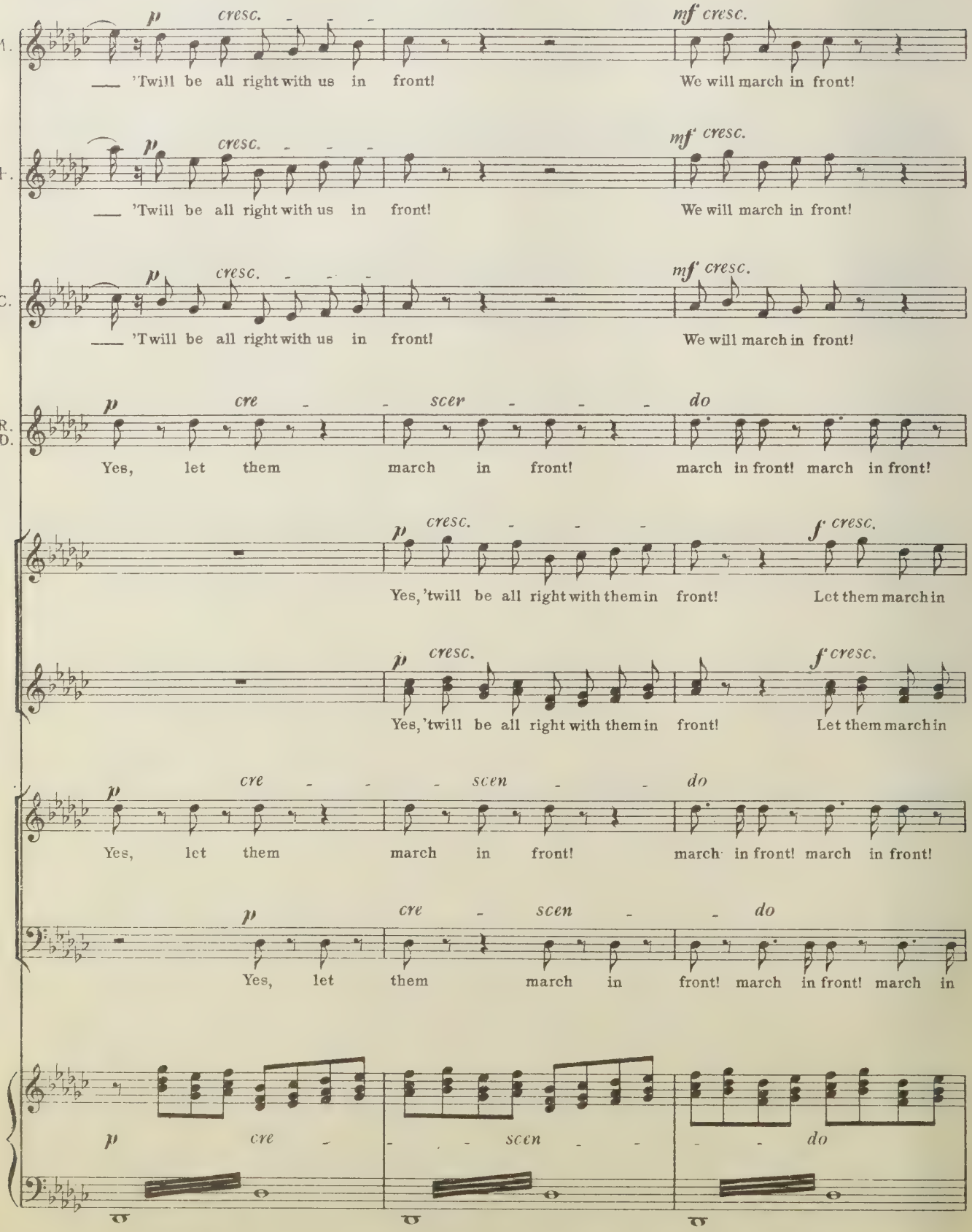
C. We have a plan sure not to miss: *cre - scen - do* Starts with a smile or with a

cre - scen - do


M.
F.
C.
1st Sopr.s
2nd Sopr.s
glass, Grows with a joke, ends with a kiss, So that the band surely must
Starts with a smile or with a glass, So that the band surely must
pass! On - ward then we march, On - ward we
cre - scen - do
pass! On - ward then we march, we
cresc.
pass! So that the band must surely pass! On we
p
mf
cre - scen - do mol - to


C
M.
ff
march! For the guard is our af_fair, If we are kind
F.
ff
march! For the guard is our af_fair, If we are kind
C.
ff
march! Because the guard is our af_fair, is our af_fair, If we are kind he
REMENDADO & DANCAIRO.
ff
For the guard is their af_fair, If they are kind he
ff
march! For the guard is their af_fair, If they are kind
ff
Because the guard is their af_fair, is their af_fair, If they are kind he
Tenors.
ff
For the guard is their af_fair, If they are kind he
Basses.
ff
For the guard is their af_fair, If they are kind he
ff


M.
— he will be le-nient, He— dear - - ly loves flirt - ing with the fair; Ah!—
F.
— he will be le-nient, He— dear - - ly loves flirt - ing with the fair; Ah!—
C.
will be le - - nient, He dear-ly loves, he loves his flirt - ing with the fair; Ah!—
R. & D.
will be le - nient, He loves flirt - ing with the fair;
— he will be le-nient, He— dear - - ly loves flirt - ing with the fair;
will be le - - nient, He dear-ly loves, he loves his flirt - ing with the fair;
will be le - nient, He loves flirt - ing with the fair;
will be le - nient, He loves flirt - ing with the fair;


M.
p cresc.
mf cresc.
'Twill be all right with us in front!
We will march in front!
F.
p cresc.
mf cresc.
'Twill be all right with us in front!
We will march in front!
C.
p cresc.
mf cresc.
'Twill be all right with us in front!
We will march in front!
R.
D.
p cre - scer - do
Yes, let them march in front!
march in front! march in front!
p cresc.
f cresc.
Yes, 'twill be all right with them in front!
Let them march in
p cresc.
f cresc.
Yes, 'twill be all right with them in front!
Let them march in
p cre - scen - do
Yes, let them march in front!
march in front! march in front!
p cre - scen - do
Yes, let them march in front! march in front! march in
p cre - scen - do

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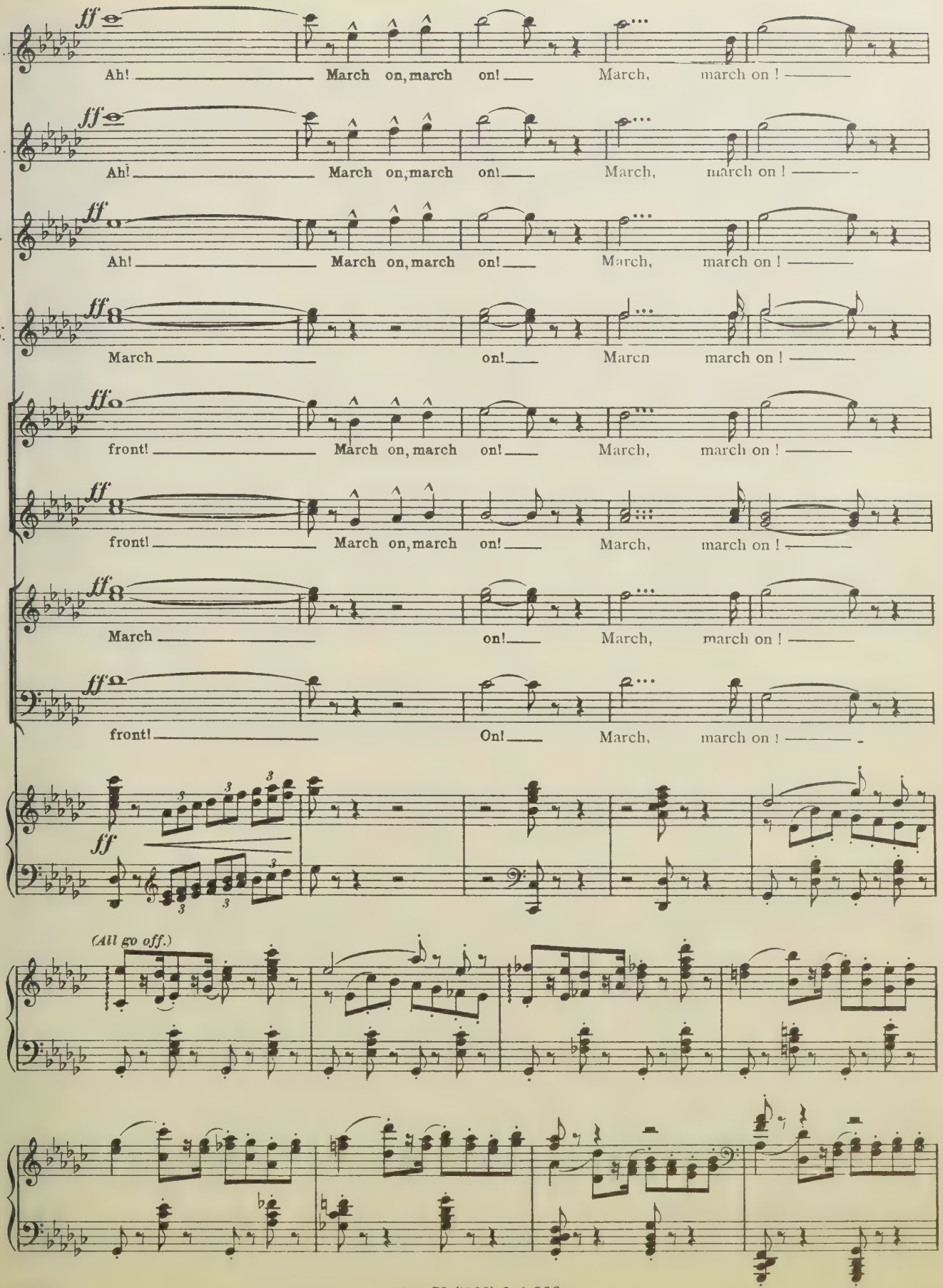
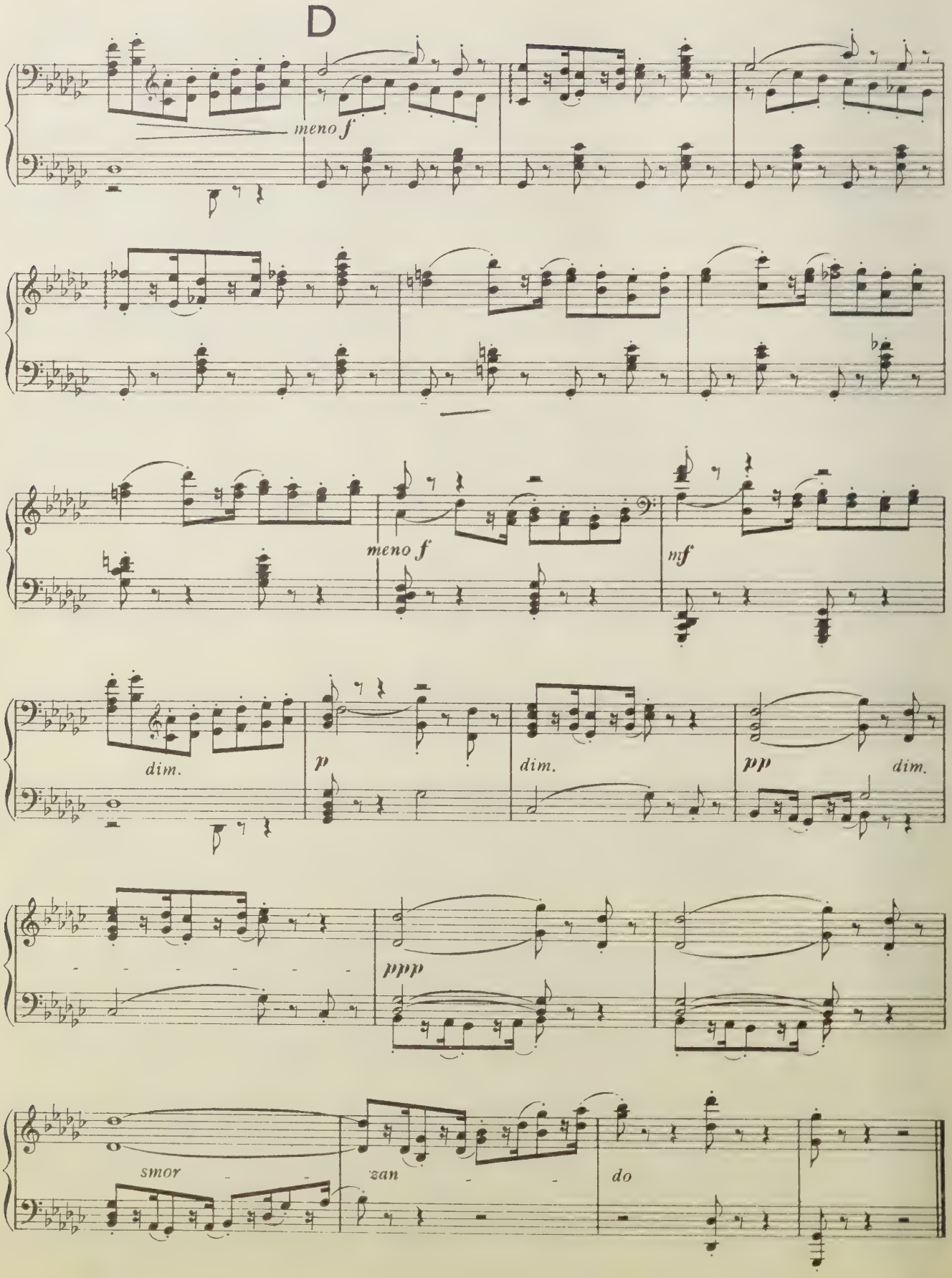

M.
Ah! March on, march on! March, march on!
F.
Ah! March on, march on! March, march on!
C.
Ah! March on, march on! March, march on!
R. D.
March on! March march on!
front! March on, march on! March, march on!
front! March on, march on! March, march on!
March on! March, march on!
front! On! March, march on!
ff
(All go off.)

M. & Cº (1909) Ltd. 300.


D
meno f
meno f
mf
dim.
p
dim.
pp
dim.
ppp
smor
zan
do

Nº 21. AIR.

(A Guide enters and beckons Micaela to follow him on. When she appears he departs.)

Moderato.

PIANO. *p dolce*

f

MICAELA.

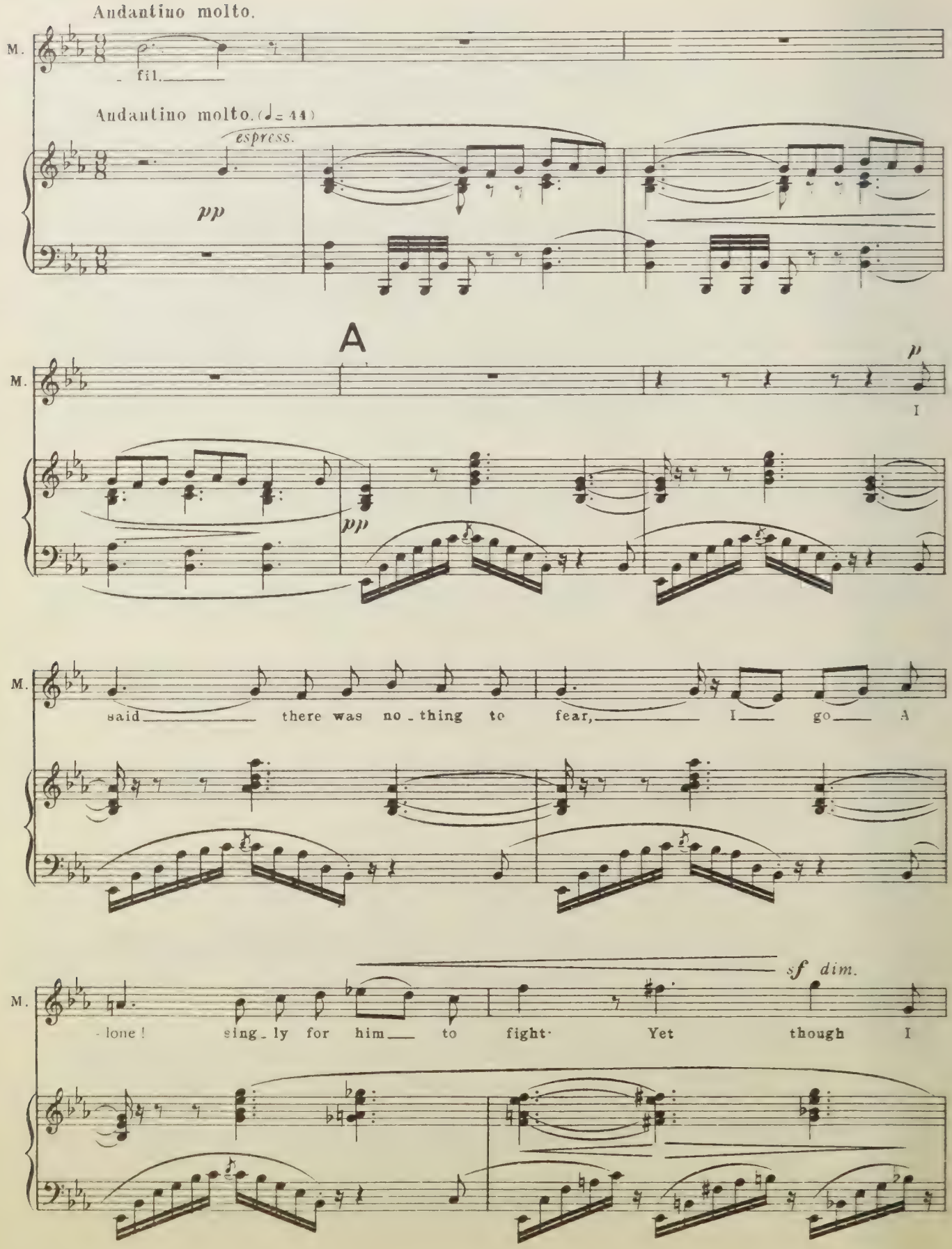
Here, then, is the place where the smug - glers are

p *p*

MI. hid - ing. He is with them; now I shall see him. The sa - cred

p

MI. task set me by his mo - - ther, With - out trem - bling I will ful -



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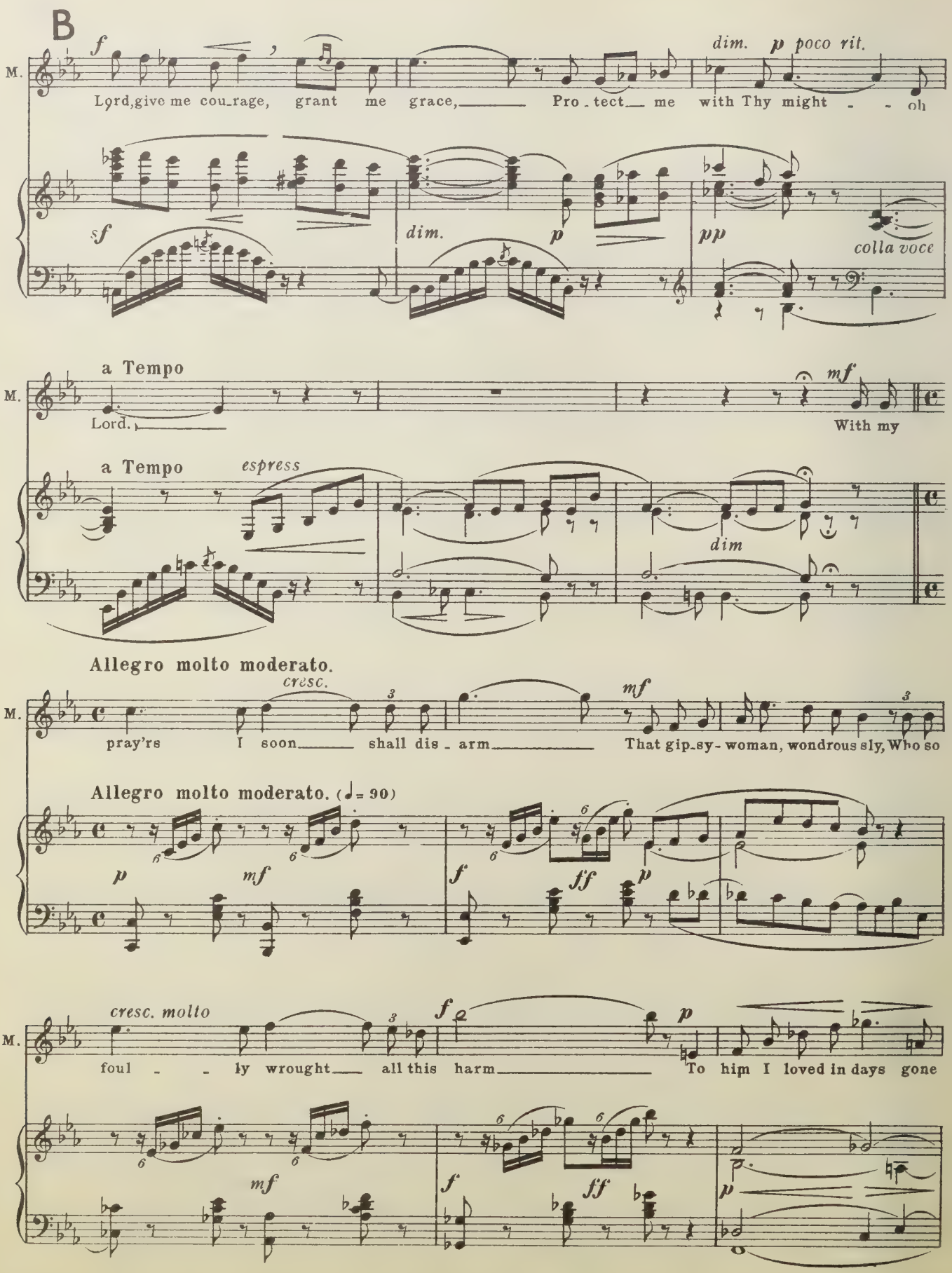
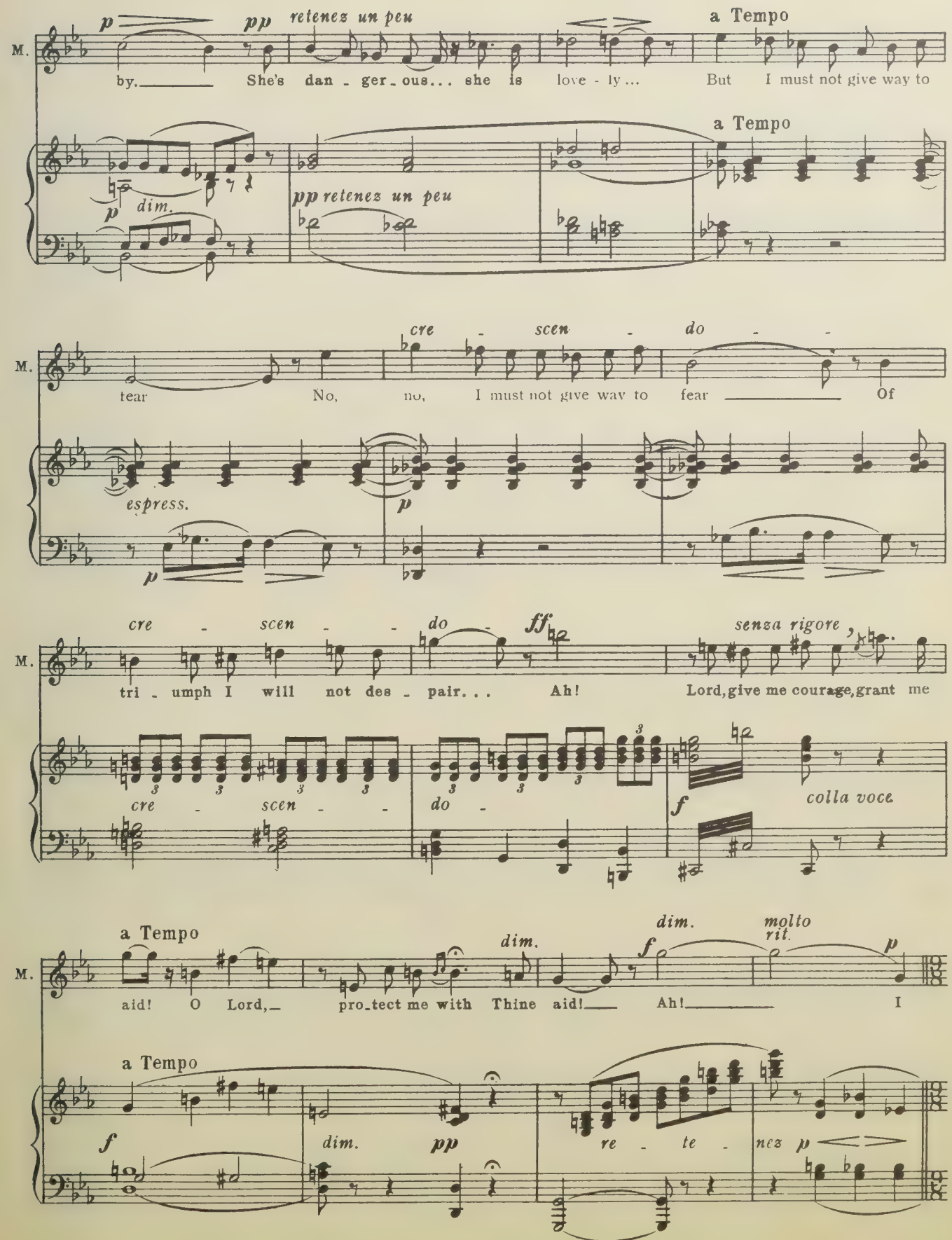
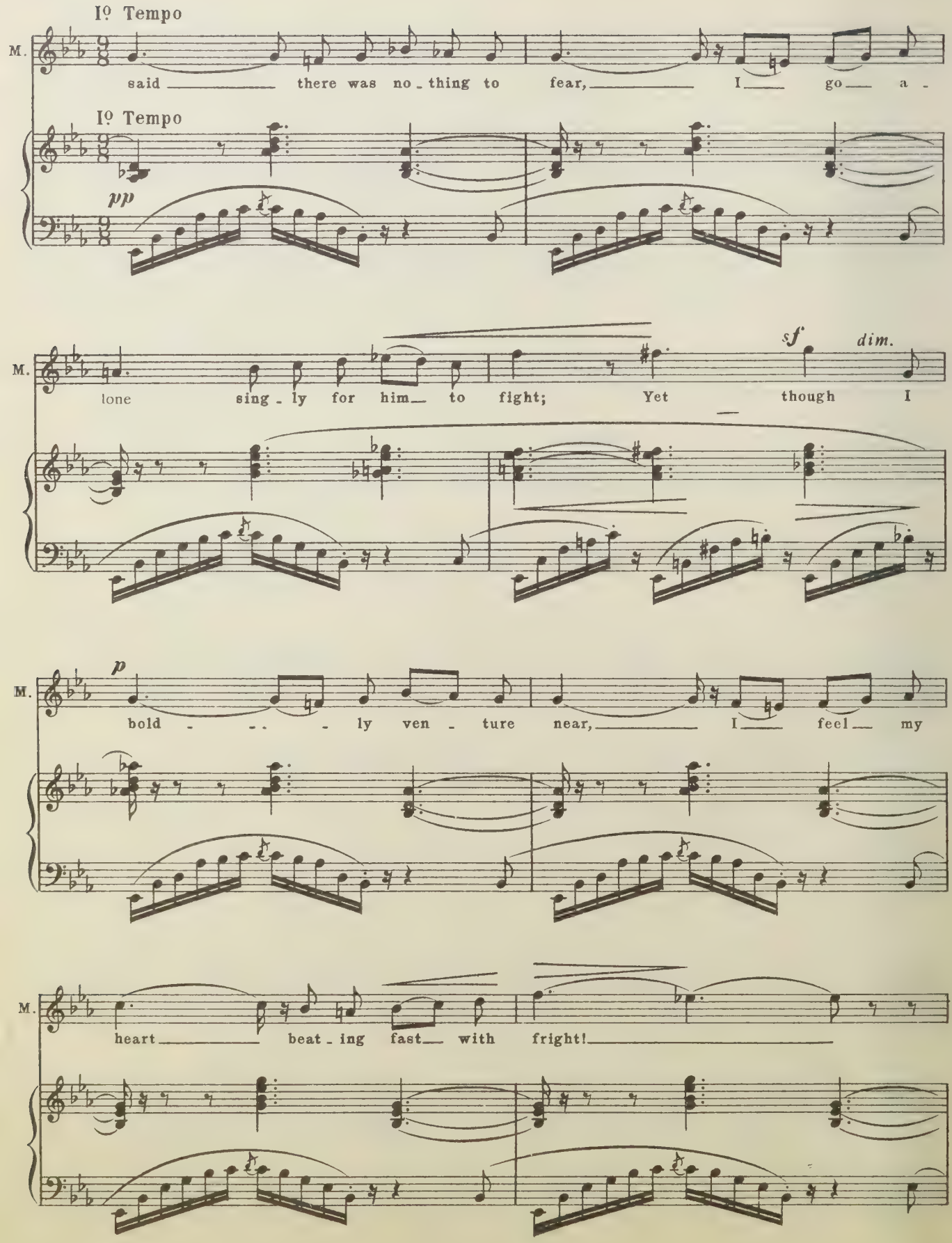
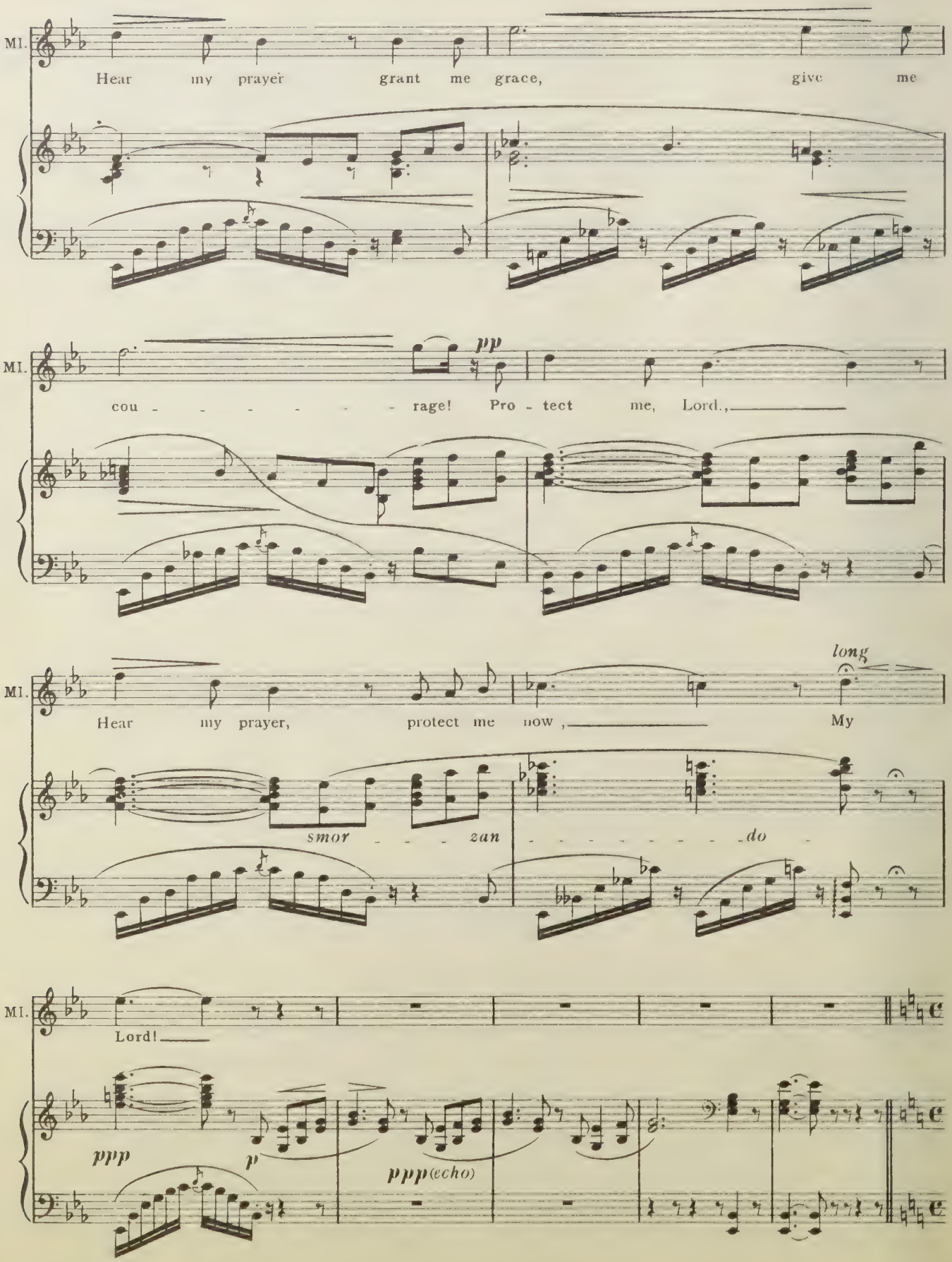
M.
bold - - - ly ven - ture near, I feel my
M.
heart beat - ing fast with fright!
meno p
M.
Here in this de - so - late place, All a - lone here I
cre - scen - - do - molto
M.
fear, but must not be a - fraid;
cre - - scen
do


B
M.
f
Lord, give me cou_rage, grant me grace, Pro_tect me with Thy might - - oh
dim. p poco rit.
sf
dim.
p
pp
colla voce
a Tempo
Lord.
mf
With my
a Tempo
espress
dim
Allegro molto moderato.
cresc.
pray'rs I soon shall dis_arm
mf
That gip_sy-woman, wondrous sly, Who so
Allegro molto moderato. (♩= 90)
p
mf
f
ff
p
cresc. molto
foul - - ly wrought all this harm
f
p
To him I loved in days gone
mf
f
ff
p


M.
p
pp retenez un peu
a Tempo
by. She's dan - ger - ous... she is love - ly... But I must not give way to
p dim.
pp retenez un peu
a Tempo
M.
cre - scen - do - -
tear No, no, I must not give way to fear Of
espress.
p
p
M.
cre - scen - - do - ff
senza rigore
tri - umph I will not des - pair... Ah! Lord, give me courage, grant me
cre - scen - - do -
f
colla voce
M.
a Tempo
dim.
dim.
molto rit.
aid! O Lord, pro - tect me with Thine aid! Ah! I
a Tempo
f
dim.
pp
re - te - nez p


Iº Tempo
M.
said there was no-thing to fear, I go a-
Iº Tempo
pp
M.
lone sing-ly for him to fight; Yet though I
sf
dim.
M.
p
bold-ly ven-ture near, I feel my
M.
heart beat-ing fast with fright!

meno p
M.
Here in this de - so - late place, All a - lone here I
cre - scen - do mol - to
M.
fear, but must not be a - fraid;
cre - scen - do
C
f
dim. p poco rit.
M.
Lord, give me cou - rage, grant me grace, Pro - tect me with Thy might - oh
sf
dim.
p
pp
colla voce
a Tempo
pp
M.
Lord. Pro - tect me, Lord.
a Tempo
espress.


MI.
Hear my prayer grant me grace, give me
pp
cou - - - - - - - rage! Pro - tect me, Lord.,
MI.
Hear my prayer, protect me now ,
long
My
smor - - - zan
- - - - - - - - do -
MI.
Lord!
ppp
p
ppp(echo)

During last bars Jose appears on the rock. Micaela turns and sees him. She takes a few quick steps towards him,

MICAELA. *(recit.)*

I am not de - ceived, 'tis he, there on that

Allegro.

p

recognizes him and calls softly "Jose." At that moment Jose has seen something.

MI. rock! Come here, Jo - sé... Jo - sé, I dare not come to you. But what is

f

He raises his rifle and fires.

MI. that? He is aiming; he fires! Ah! I have o - ver - tried my strength; I must

ff

Micaela turns, runs into cave as Escamillo appears.

ESCAMILLO.

MI. hide. But an inch lower

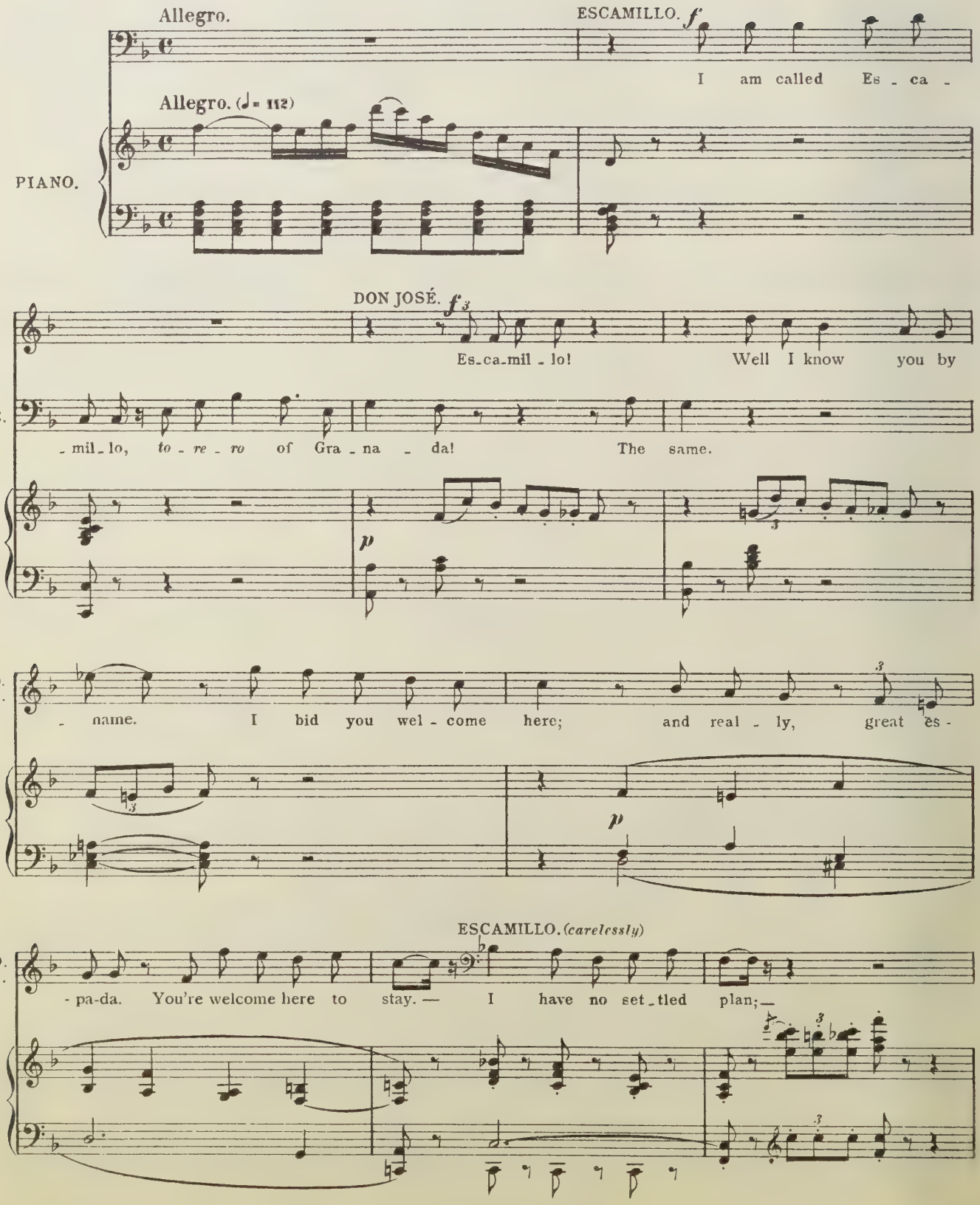
dim. *p*

DON JOSÉ. ESCAMILLO.

E. down, and I should have been shot. Say at once who you are! Eh, gent - ly there my friend!

f *ff*

Nº 22. DUET.


Allegro.
ESCAMILLO. f
I am called Es - ca -
Allegro. (♩= 112)
PIANO.
DON JOSÉ. f
Es-ca-mil - lo!
Well I know you by
E.
- mil - lo, to - re - ro of Gra - na - da!
The same.
p
D. J.
- name. I bid you wel - come here; and real - ly, great es -
p
ESCAMILLO. (carelessly)
D. J.
- pa-da. You're welcome here to stay. — I have no set - tled plan; —

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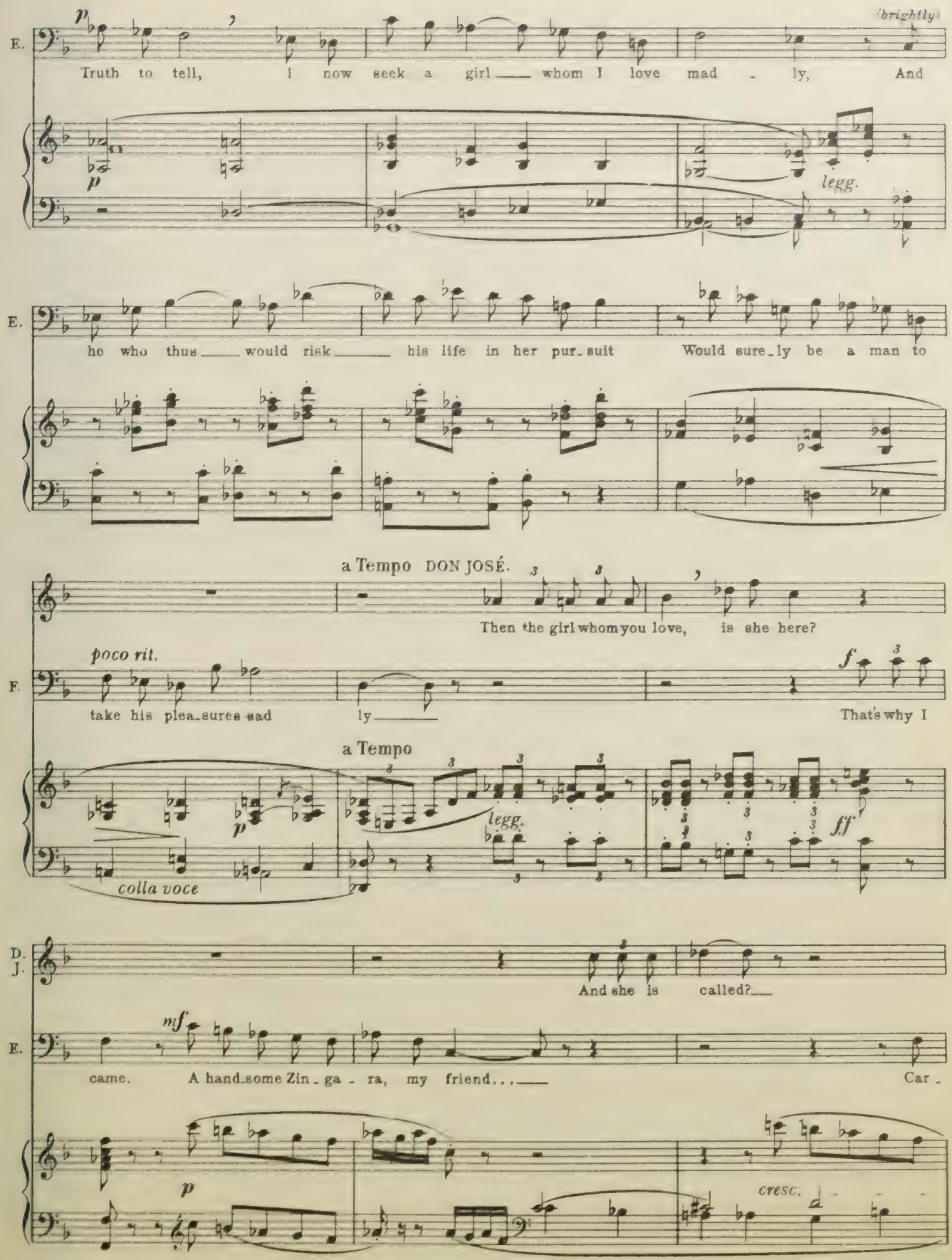
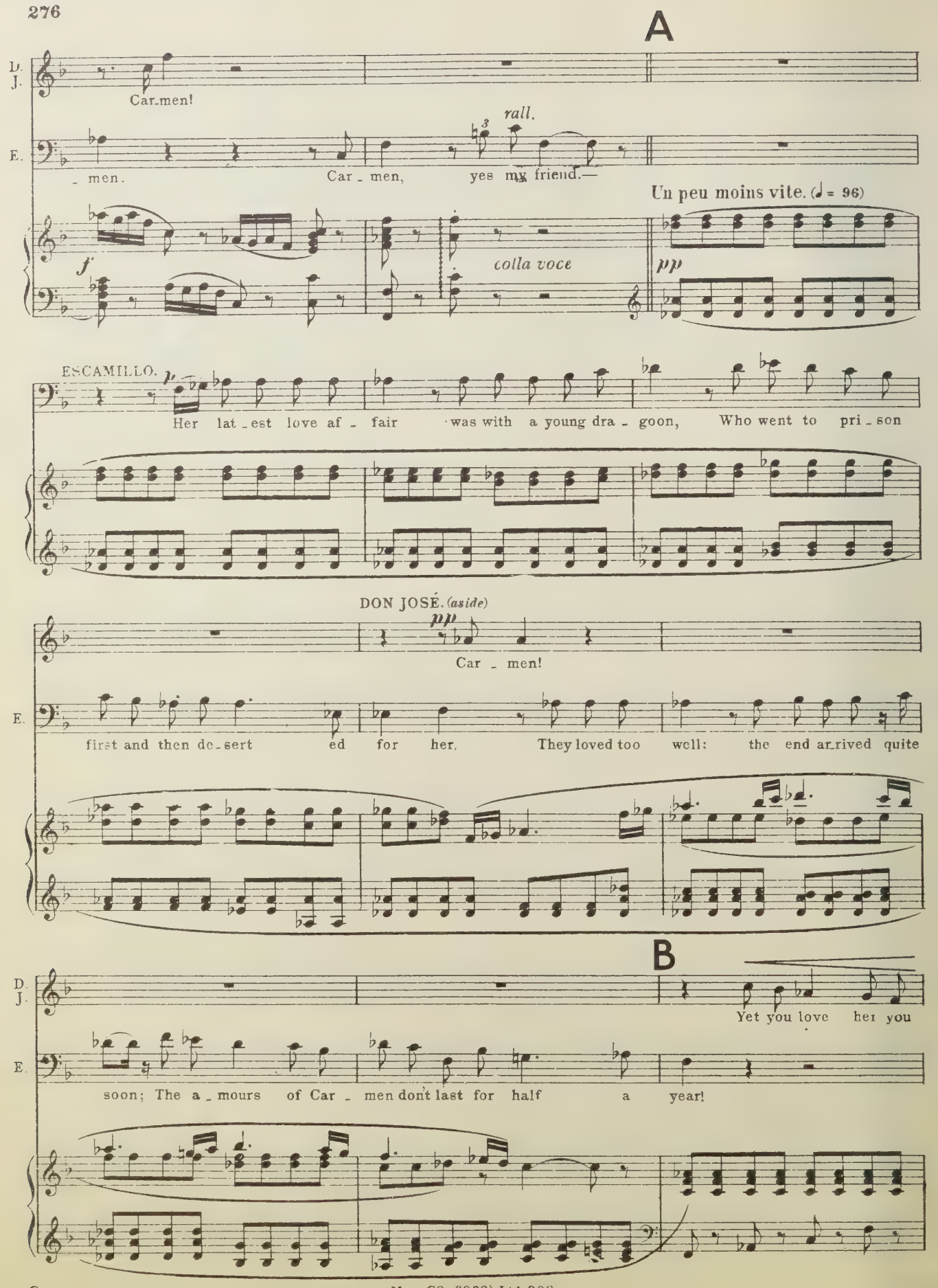
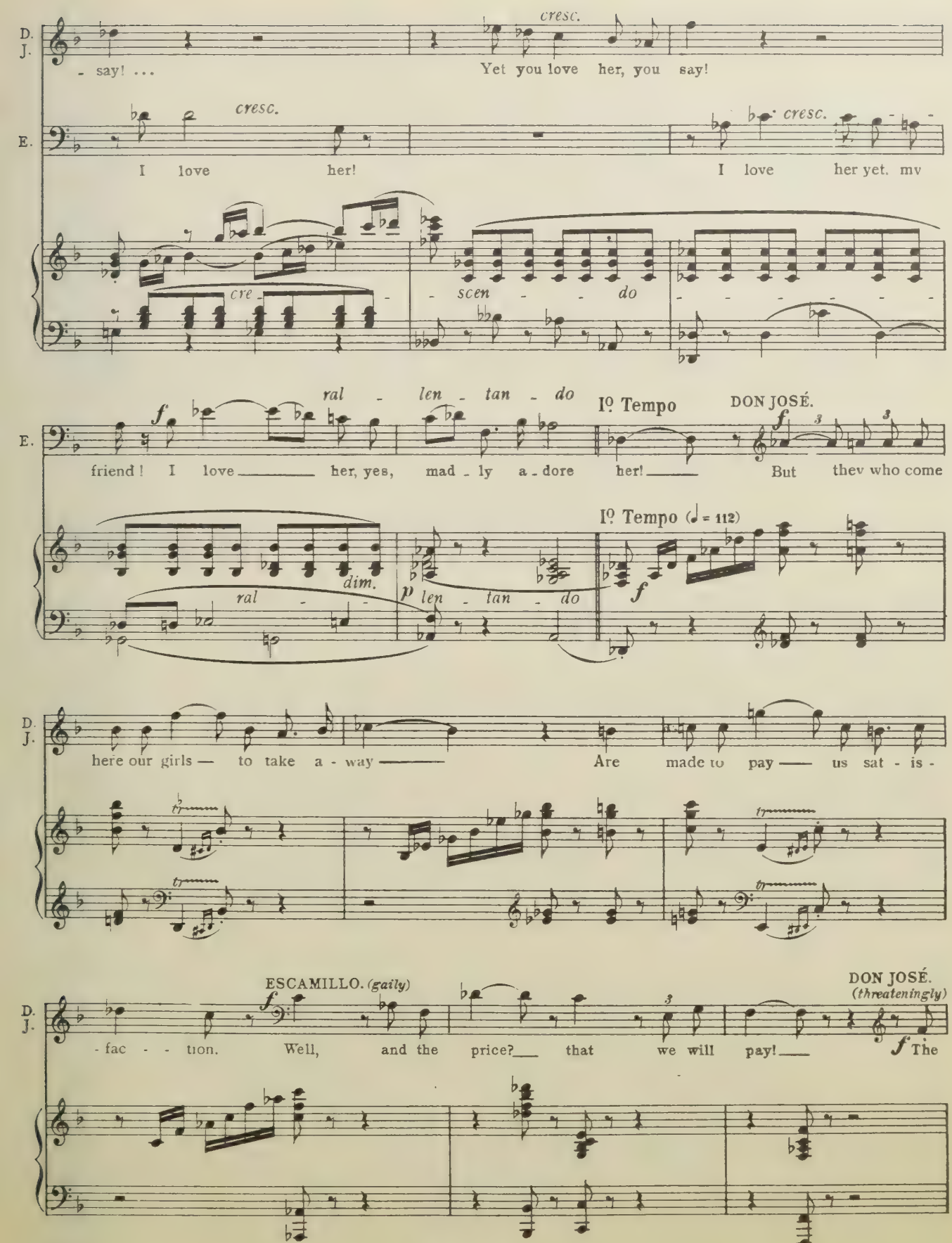
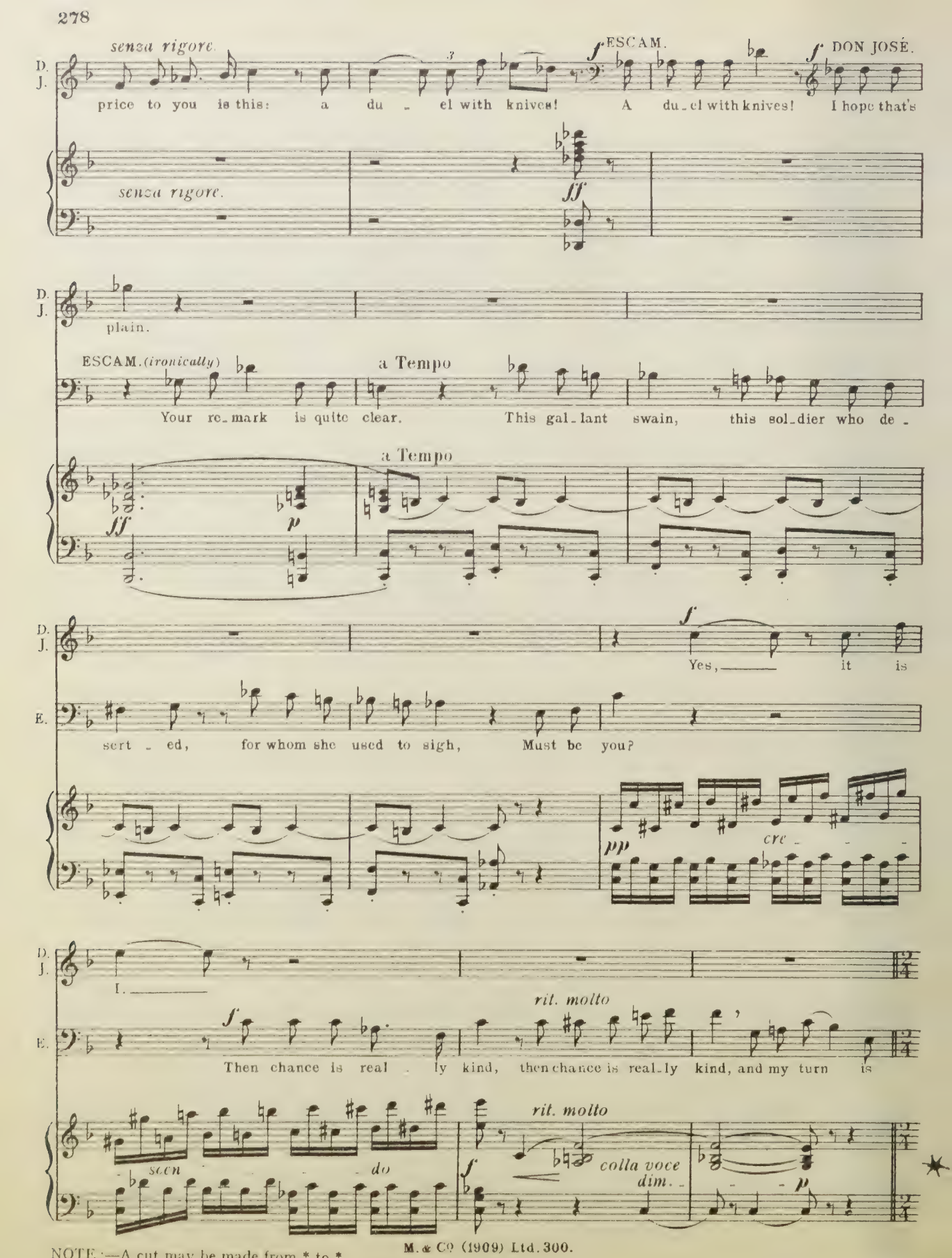

(brightly)
E.
Truth to tell, I now seek a girl whom I love mad - ly, And
p
legg.
E.
he who thus would risk his life in her pur-suit Would sure-ly be a man to
a Tempo DON JOSÉ.
Then the girl whom you love, is she here?
poco rit.
F.
take his plea-sures sad ly
That's why I
f
a Tempo
p
legg.
ff
colla voce
D. J.
And she is called?
E.
mf
came. A hand-some Zin-ga - ra, my friend...
Car -
p
cresc.


A
D. J.
Car_men!
E.
_ men.
Car _ men,
rall.
yes my friend.—
Un peu moins vite. (♩= 96)
f
colla voce
pp
ESCAMILLO.
p
Her lat _est love af _ fair was with a young dra _ goon, Who went to pri _son
DON JOSÉ. (aside)
pp
Car _ men!
E.
first and then de_sert ed for her. They loved too well: the end ar_rived quite
B
D. J.
Yet you love her you
E.
soon; The a _ mours of Car _ men don't last for half a year!


D. J.
- say! ...
cresc.
Yet you love her, you say!
E.
I love her!
cresc.
I love her yet, my
cre - scen - - do
ral - len - tan - do
Iº Tempo
DON JOSÉ.
friend! I love her, yes, mad - ly a - dore her!
But they who come
dim.
ral - -
p len - tan - do
Iº Tempo (♩= 112)
here our girls — to take a - way —
Are made to pay — us sat - is -
ESCAMILLO. (gaily)
- fac - - tion. Well, and the price? that we will pay!
DON JOSÉ. (threateningly)
The



NOTE :—A cut may be made from * to *

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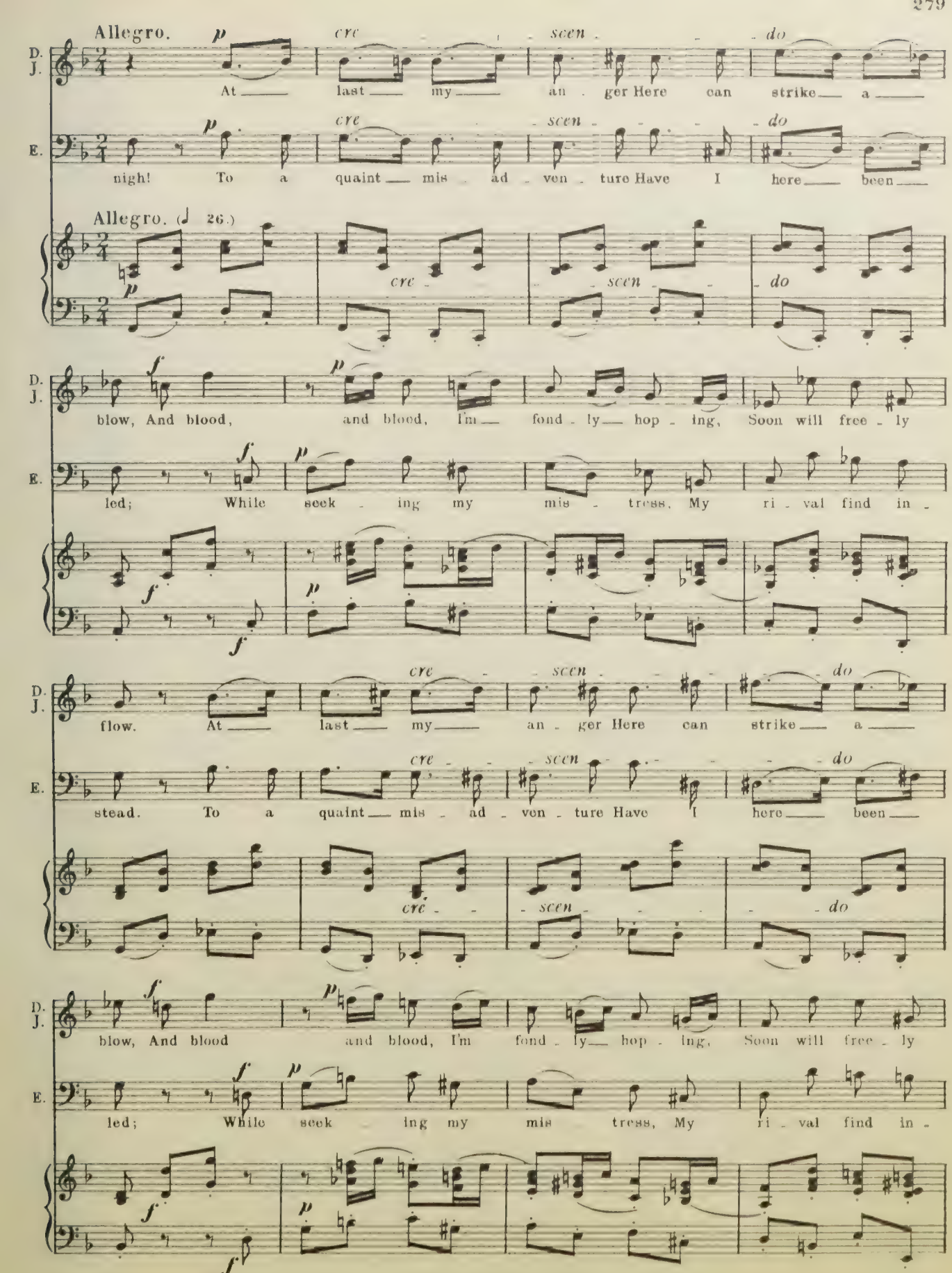
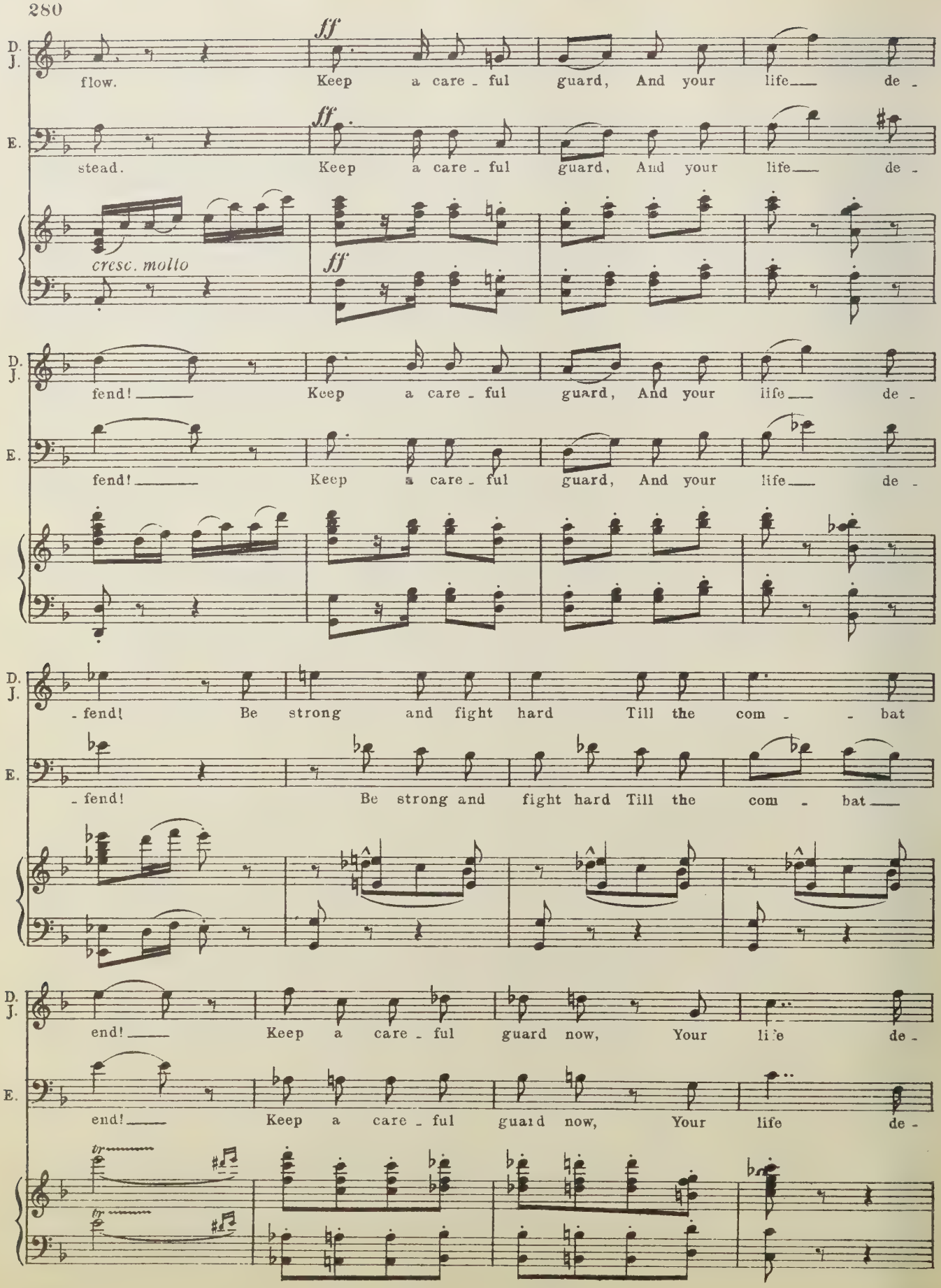

Allegro.
D. J.
At last my an ger Here can strike a
E.
nigh! To a quaint mis ad ven ture Have I here been
cre scen do
Allegro. (♩ 26.)
blow, And blood, and blood, I'm fond ly hop ing, Soon will free ly
led; While seek ing my mis tress, My ri val find in
flow. At last my an ger Here can strike a
stead. To a quaint mis ad ven ture Have I here been
blow, And blood and blood, I'm fond ly hop ing, Soon will free ly
led; While seek ing my mis tress, My ri val find in


D. J.
E.
ff
flow. Keep a care - ful guard, And your life de -
stead. Keep a care - ful guard, And your life de -
cresc. molto
fend! Keep a care - ful guard, And your life de -
fend! Keep a care - ful guard, And your life de -
- fend! Be strong and fight hard Till the com - - bat
- fend! Be strong and fight hard Till the com - bat
end! Keep a care - ful guard now, Your life de -
end! Keep a care - ful guard now, Your life de -
tr
tr

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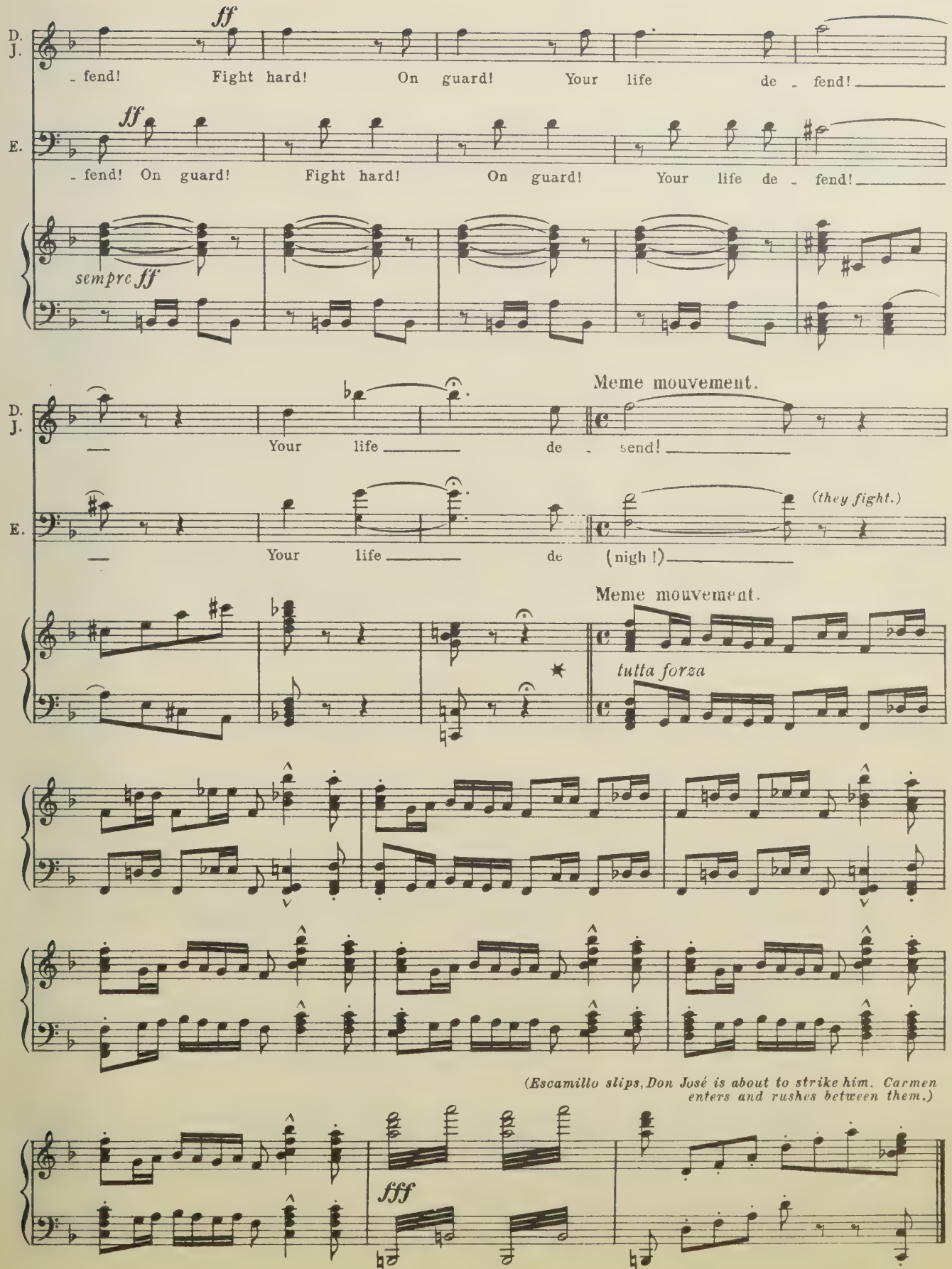
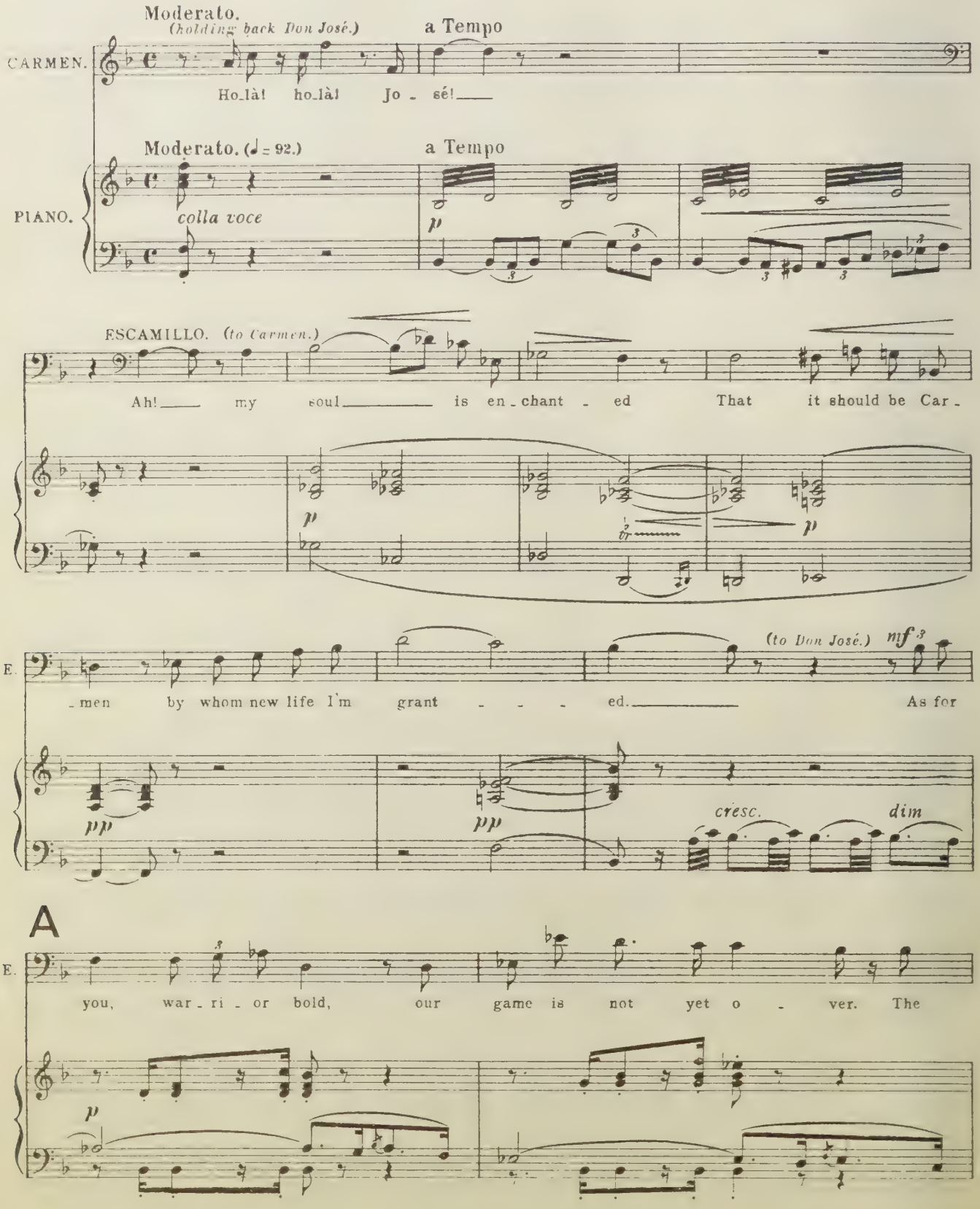
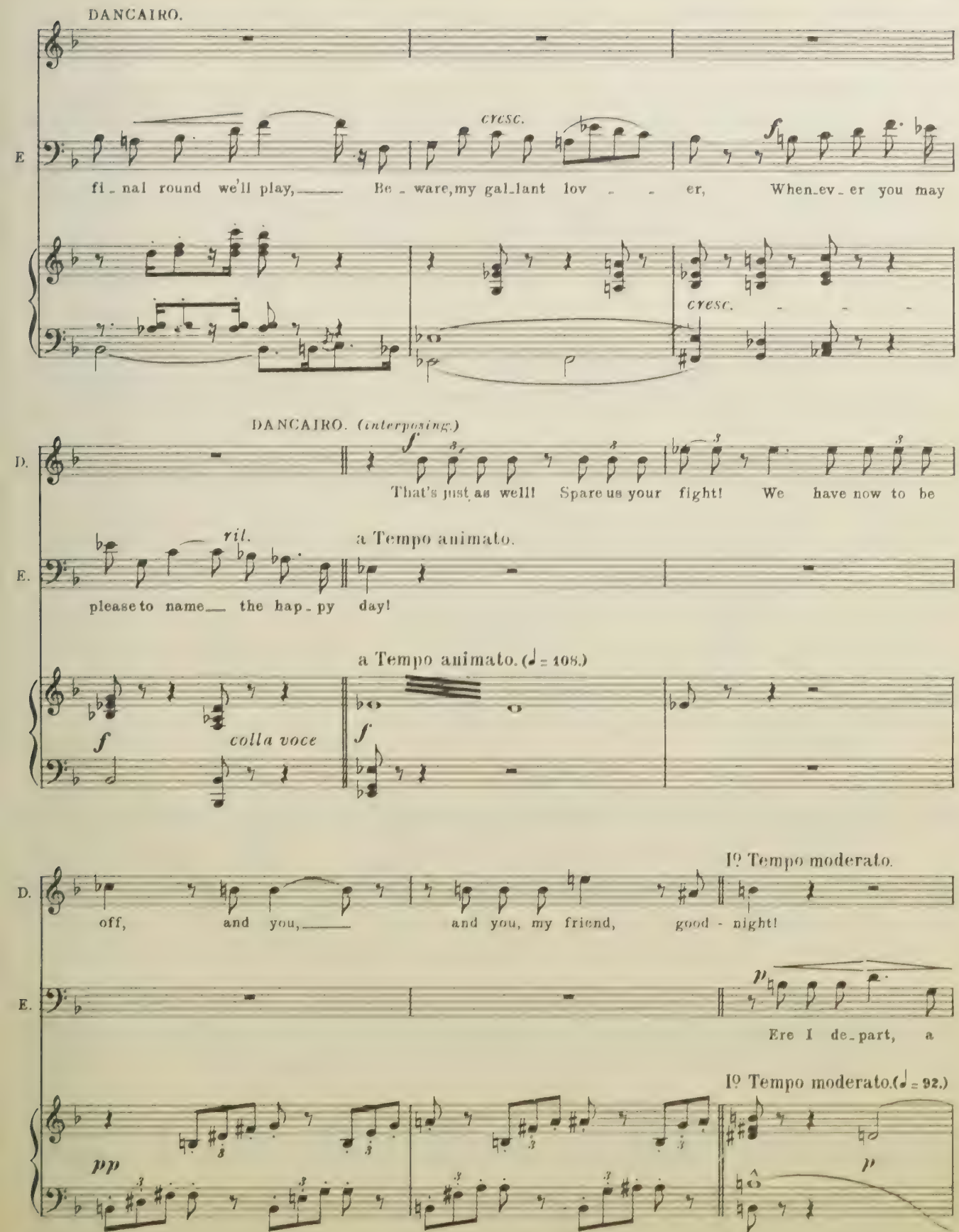
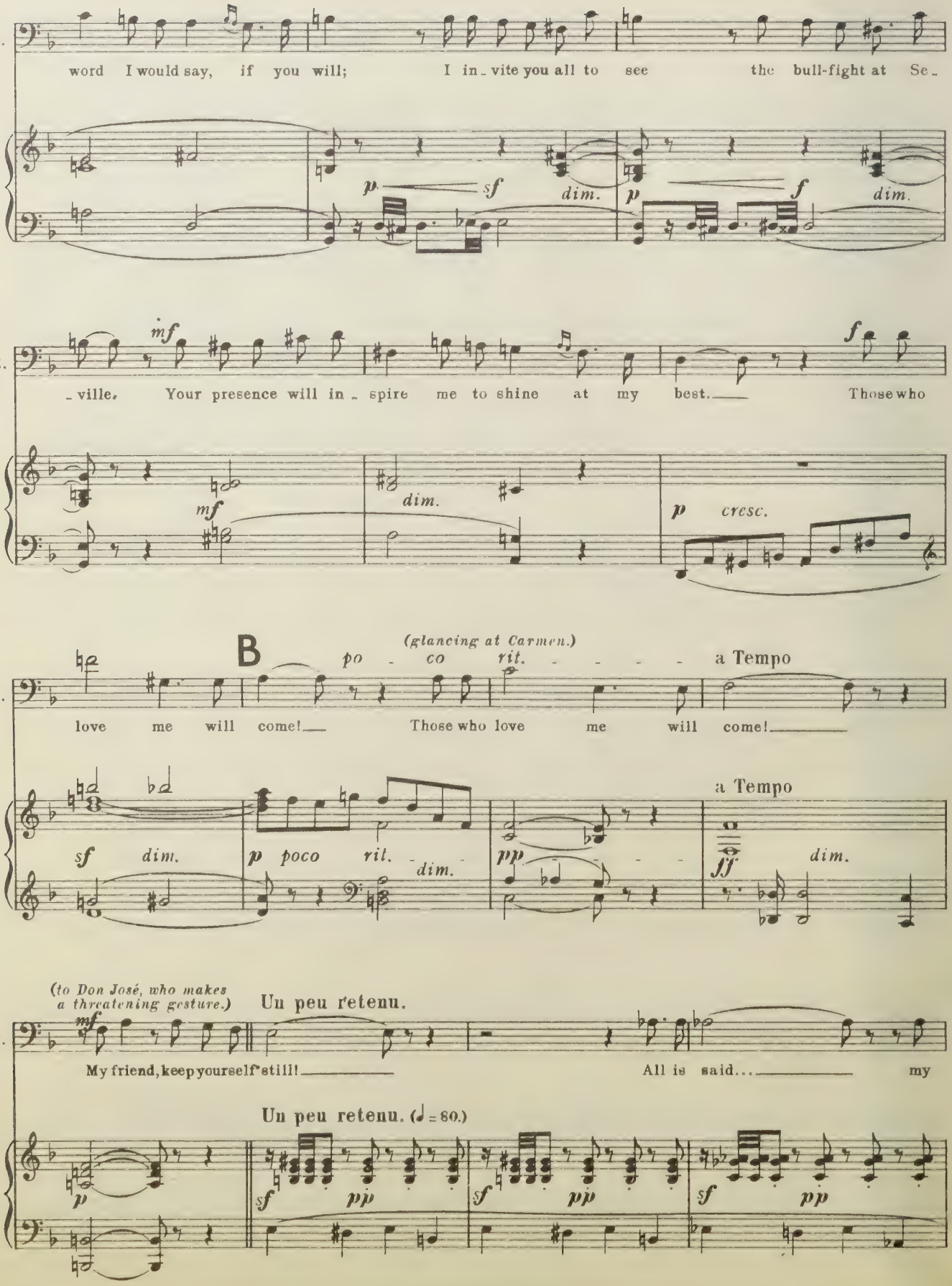
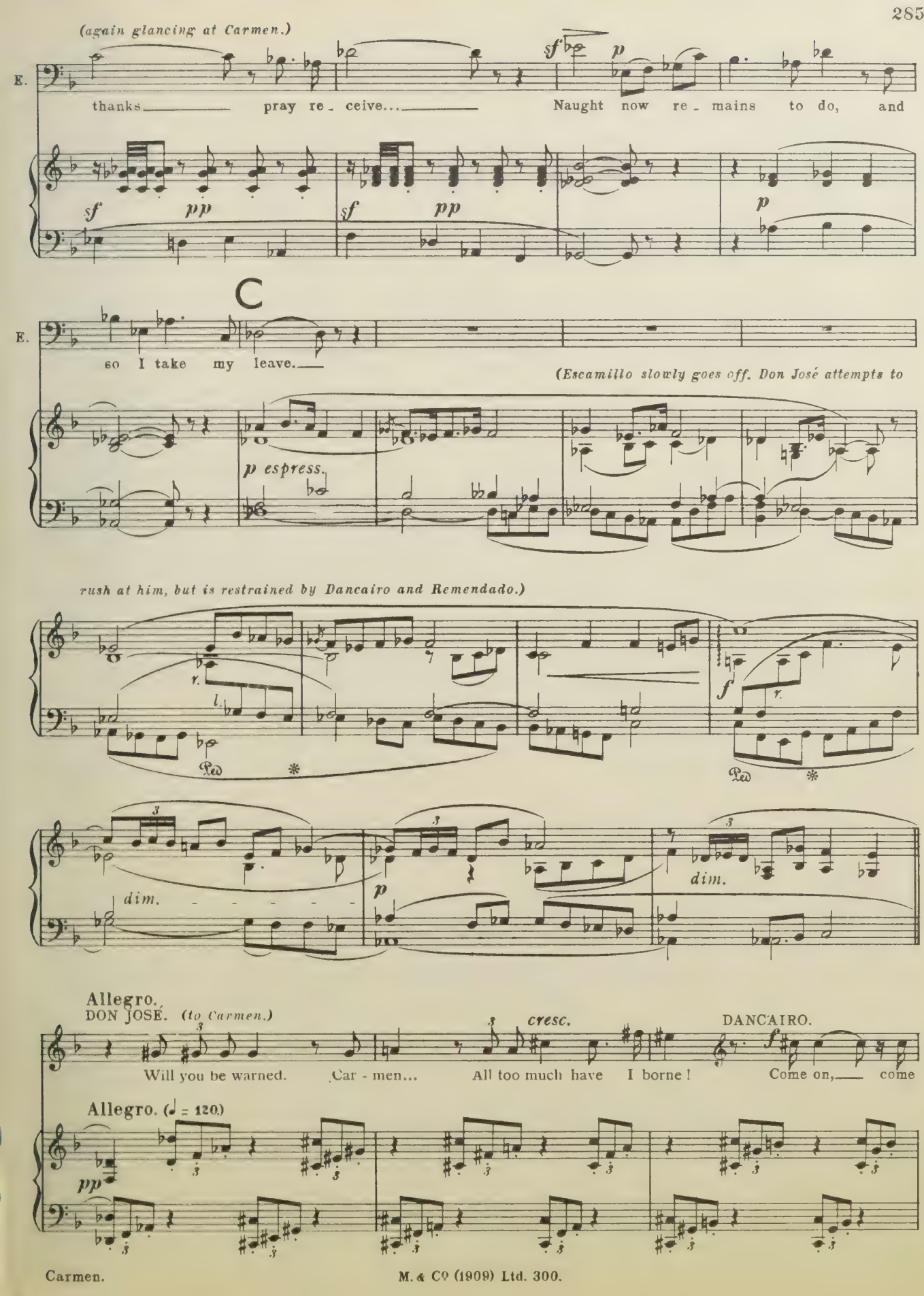

D. J.
ff
- fend! Fight hard! On guard! Your life de - fend!
E.
ff
- fend! On guard! Fight hard! On guard! Your life de - fend!
sempre ff
Meme mouvement.
D. J.
Your life de - send!
E.
(they fight.)
Your life de (nigh !)
Meme mouvement.
tutta forza
(Escamillo slips, Don José is about to strike him. Carmen enters and rushes between them.)
fff

Nº 23. FINALE.


Moderato.
(holding back Don José.)
a Tempo
CARMEN.
Ho_là! ho_là! Jo - sé!
Moderato. (♩ = 92.)
a Tempo
PIANO.
colla voce
p
ESCAMILLO. (to Carmen.)
Ah! my soul is en_chant - ed That it should be Car_
p
p
(to Don José.)
mf
E.
_men by whom new life I'm grant - - - ed. As for
pp
pp
cresc.
dim
A
E.
you, war_ri_or bold, our game is not yet o - ver. The
p


DANCAIRO.
E
cresc.
fi - nal round we'll play, Be - ware, my gal-lant lov - - er, When-ev-er you may
cresc.
DANCAIRO. (interposing.)
D.
That's just as well! Spare us your fight! We have now to be
ril.
a Tempo animato.
E.
please to name the hap - py day!
a Tempo animato. (♩ = 108.)
colla voce
I° Tempo moderato.
D.
off, and you, and you, my friend, good - night!
E.
Ere I de-part, a
I° Tempo moderato. (♩ = 92.)


E.
word I would say, if you will; I in_vite you all to see the bull-fight at Se_
p sf dim. p f dim.
mf
_ville. Your presence will in_spire me to shine at my best. Those who
mf dim. p cresc. f
B
(glancing at Carmen.)
po co rit. a Tempo
love me will come! Those who love me will come!
sf dim. p poco rit. dim. pp ff dim. a Tempo
(to Don José, who makes a threatening gesture.)
Un peu retenu.
mf
My friend, keep yourself still! All is said... my
Un peu retenu. (♩= 80.)
p sf pp sf pp sf pp


(again glancing at Carmen.)
E.
thanks pray re - ceive... Naught now re - mains to do, and
sf pp sf pp p
C
E.
so I take my leave.
(Escamillo slowly goes off. Don José attempts to
p espress.
rush at him, but is restrained by Dancairo and Remendado.)
f
dim.
p
dim.
Allegro.
DON JOSÉ. (to Carmen.)
cresc.
DANCAIRO.
Will you be warned. Car - men... All too much have I borne! Come on, come
Allegro. (♩ = 120)
pp

D

D. on, We have to go!

Soprani. Come on, come on, We have to

Tenors. Come on, come on, We have to

Basses. Come on, come on, we have to

cre scen

REMENDADO (recit.)

Halt! some-one's be

go!

go!

go

do mol to

ff

a Tempo

R. - hind there

(he brings on Micaela)

CARMEN. f

A

a Tempo

pp

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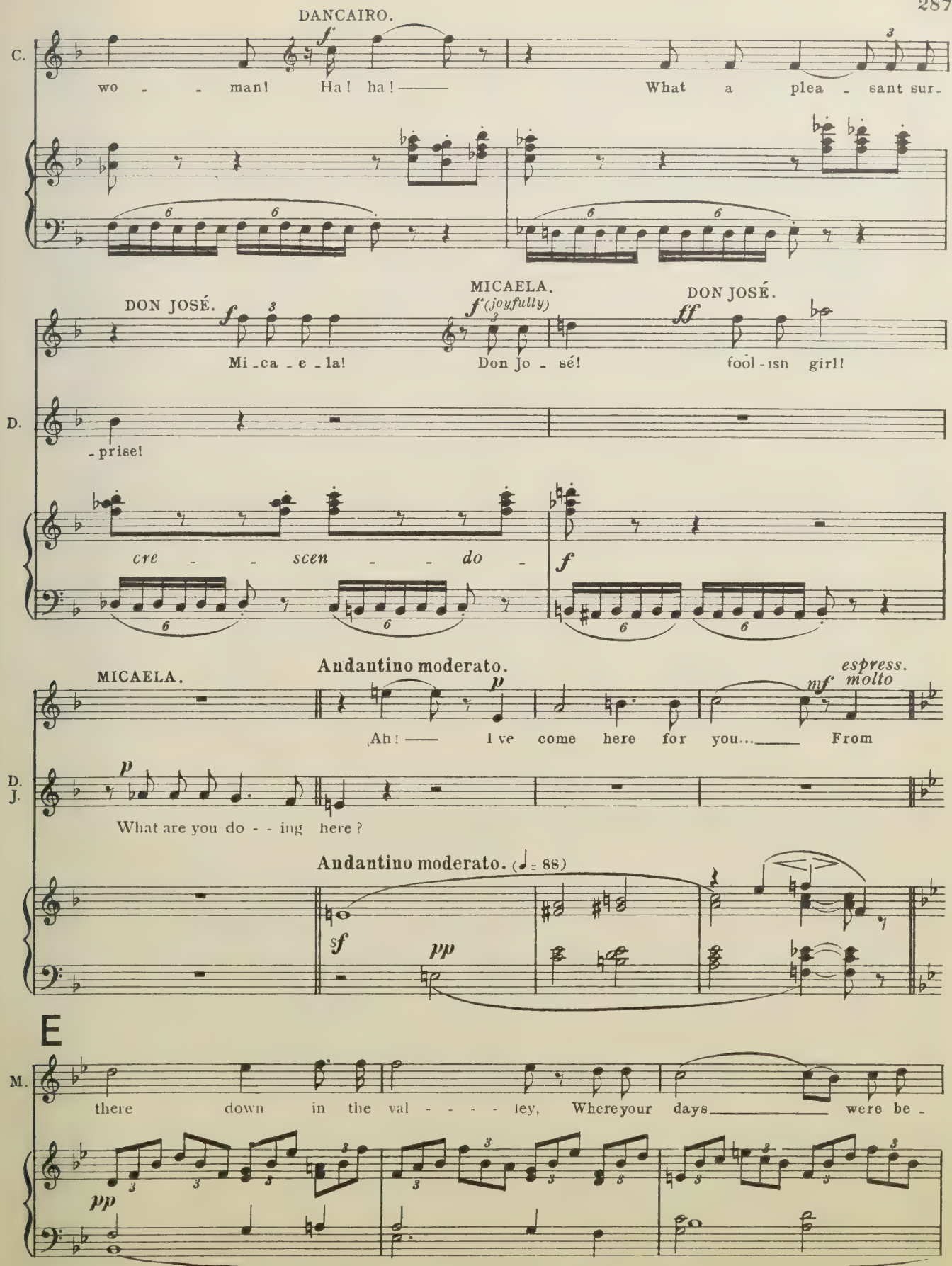
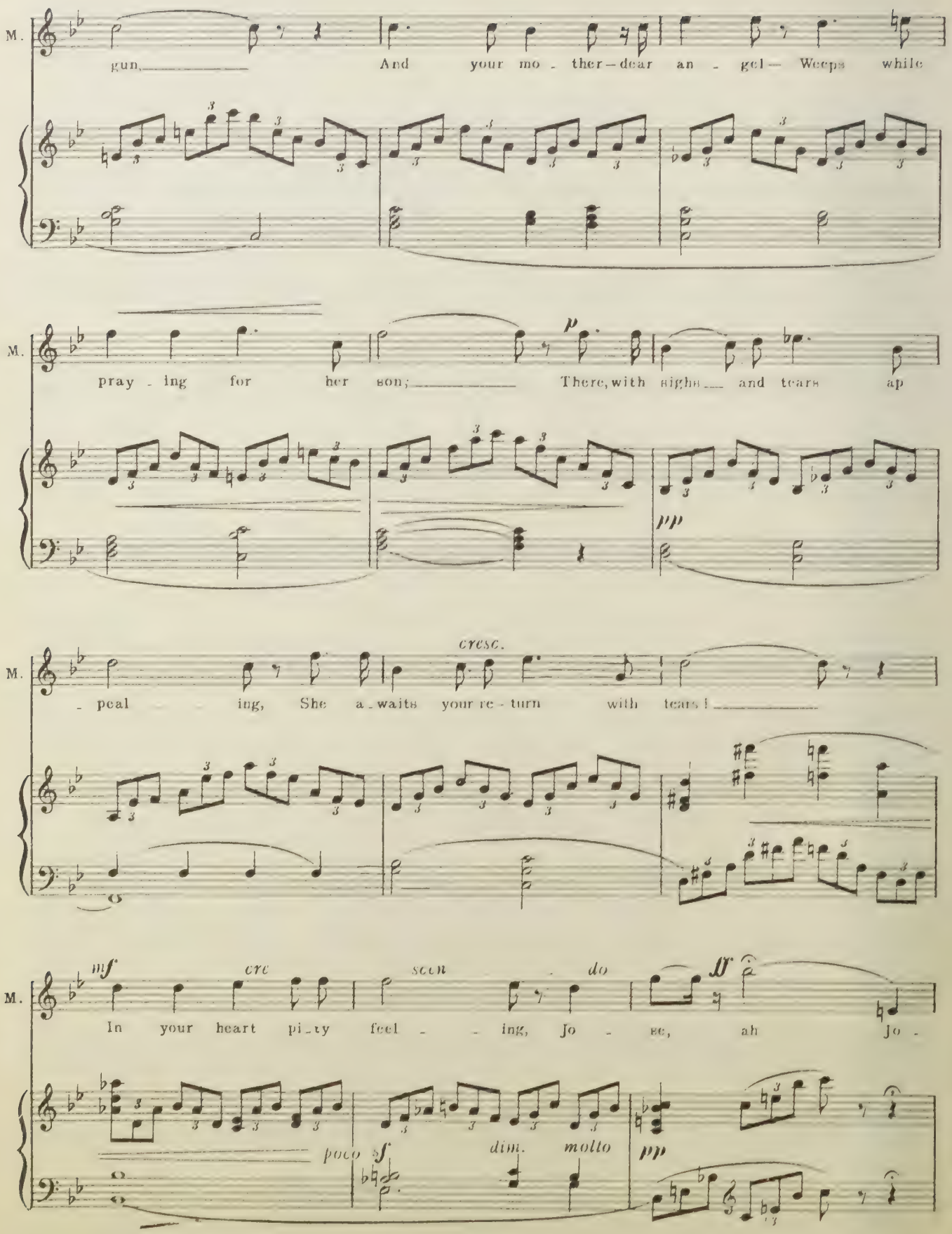
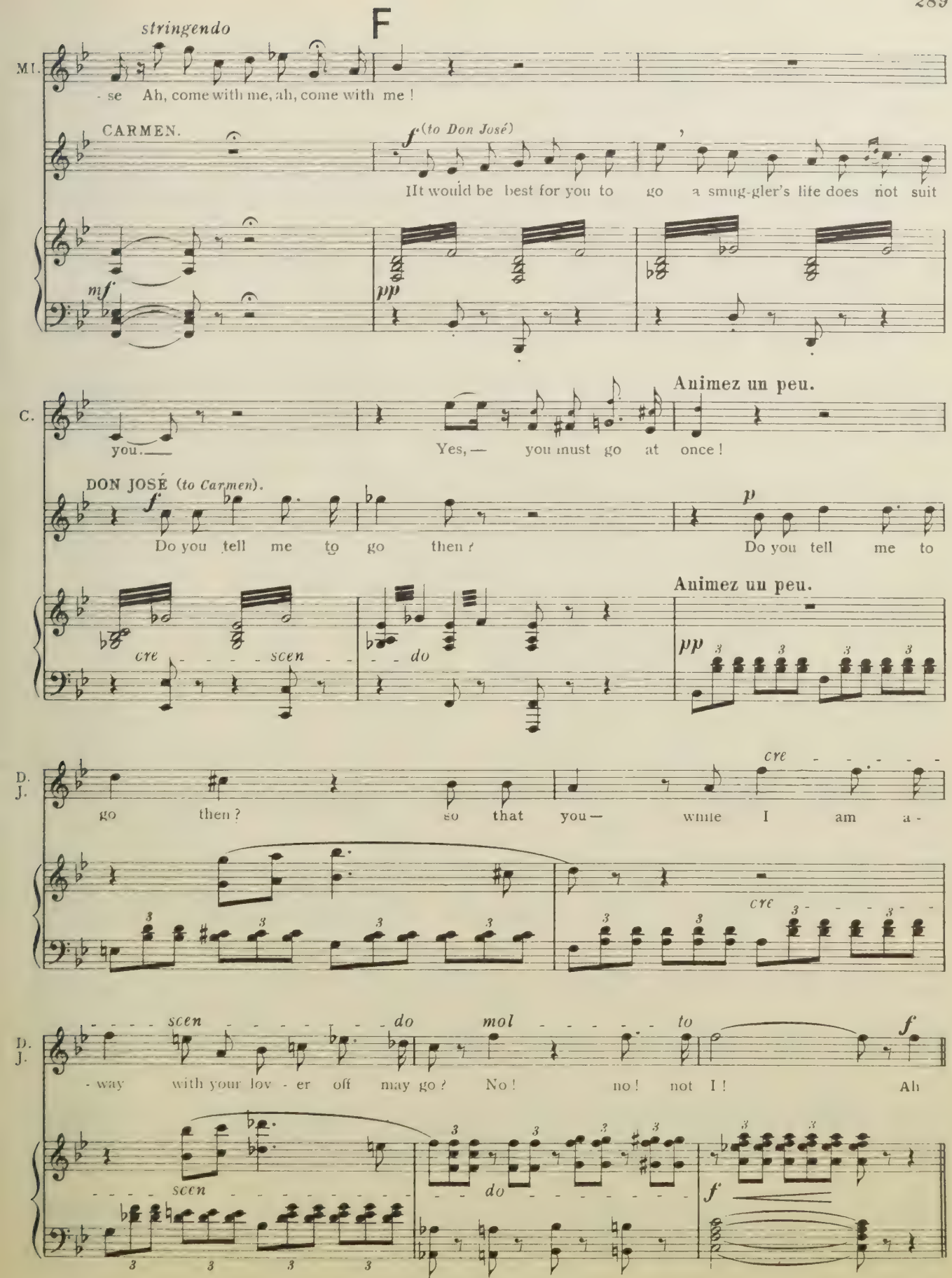
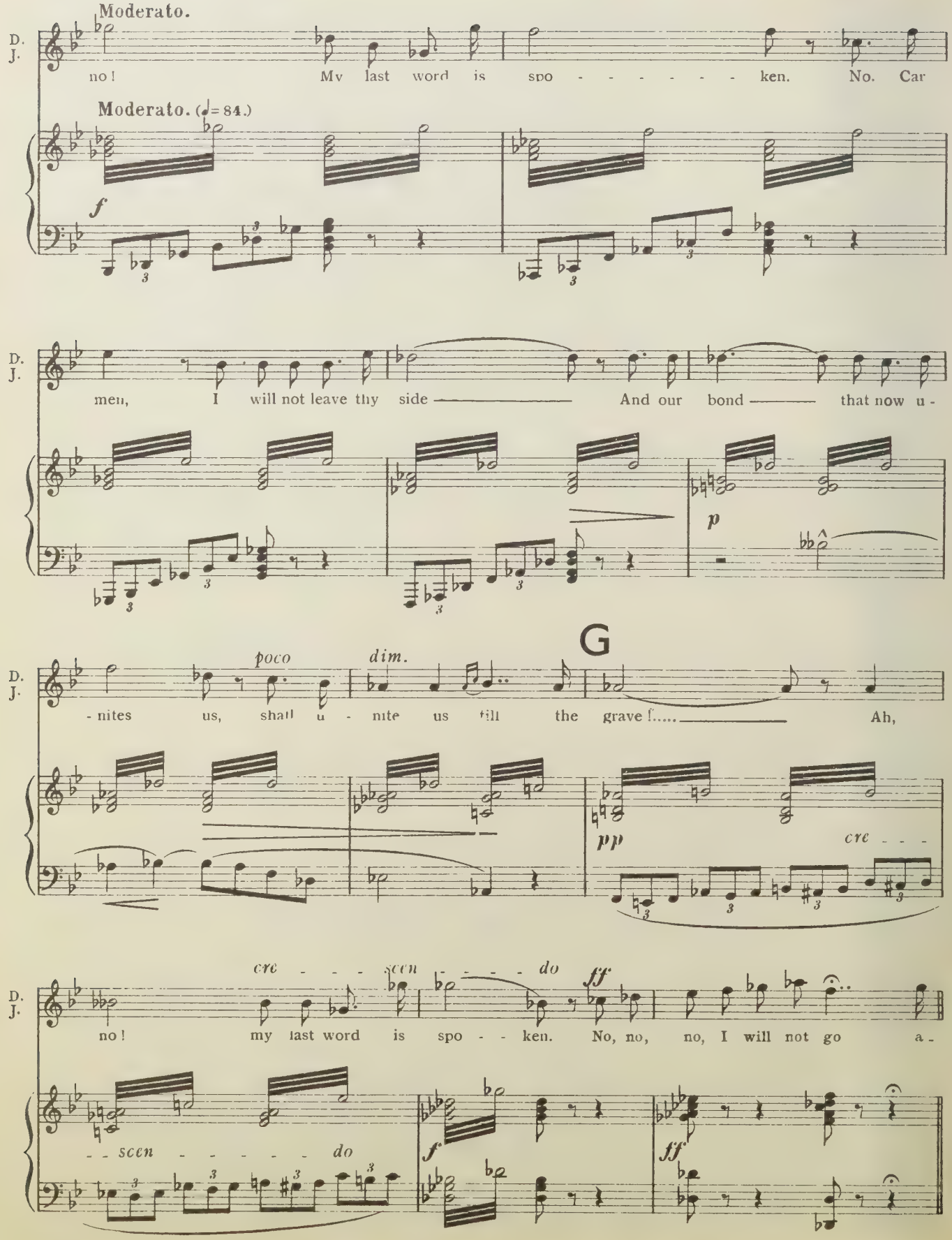
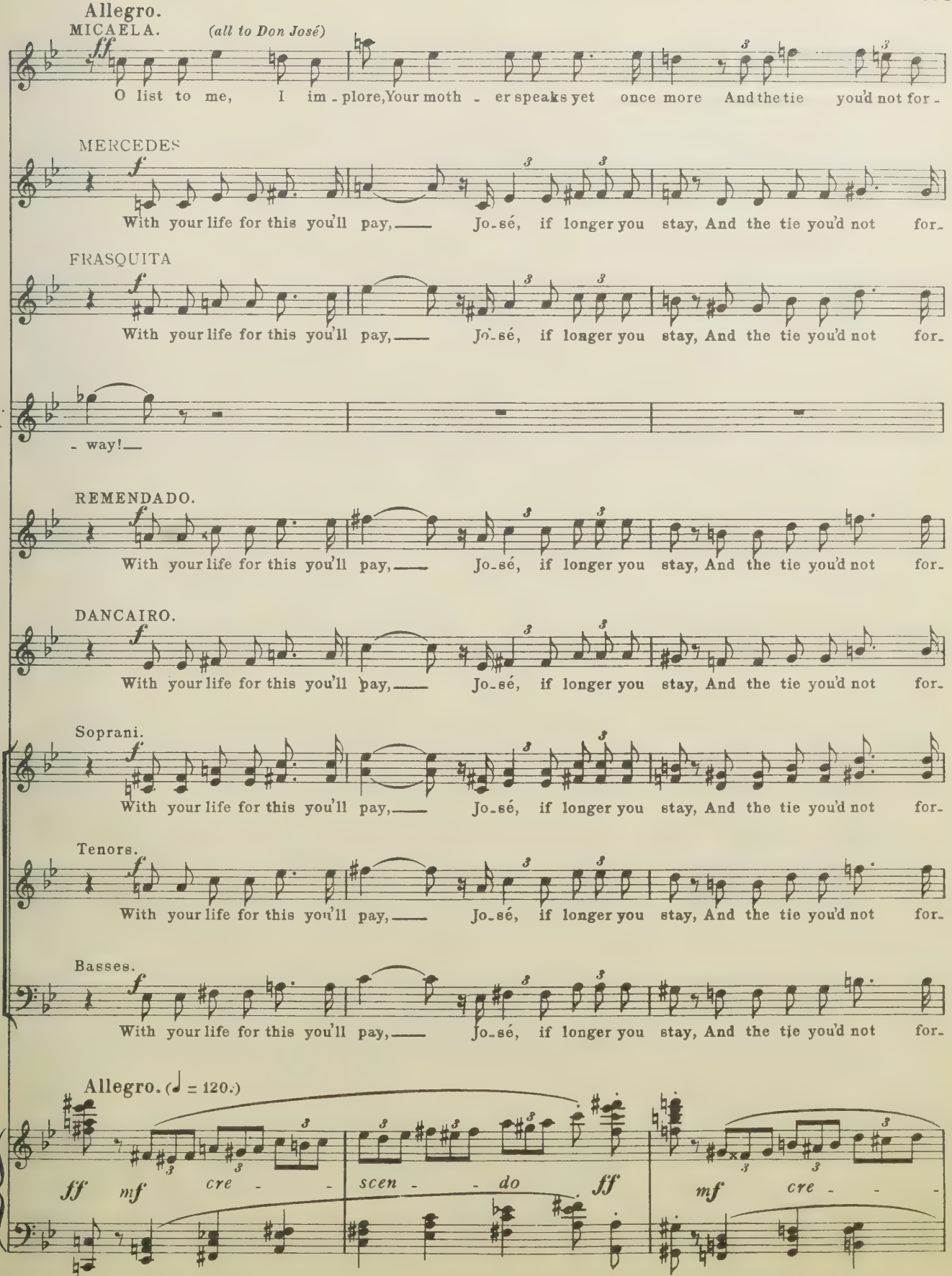
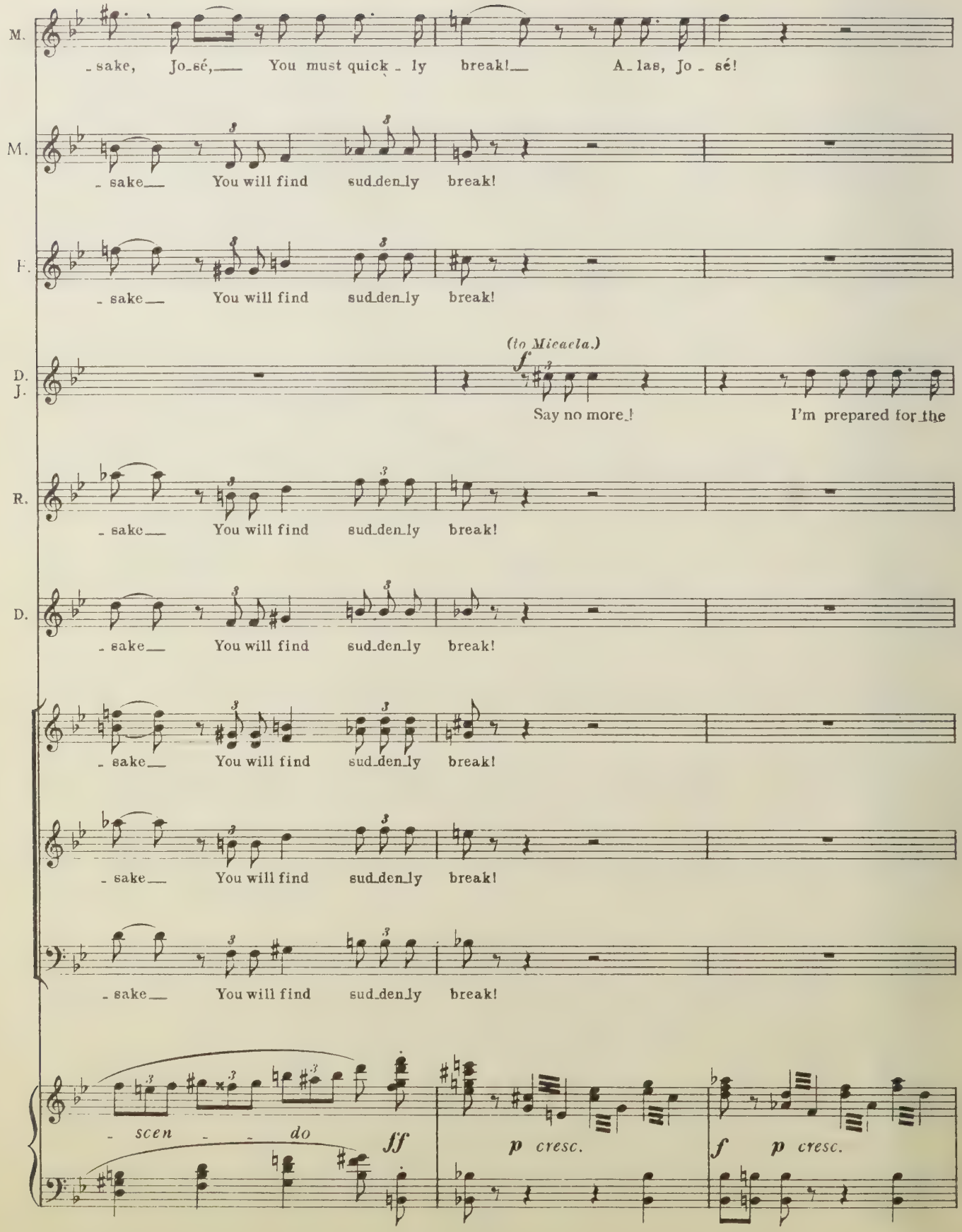

DANCAIRO.
C.
wo - - man! Ha! ha! —— What a plea - sant sur-
DON JOSÉ.
MICAELA.
DON JOSÉ.
Mi - ca - e - la!
Don Jo - sé!
fool - ish girl!
D.
- prise!
cre - - scen - - do -
MICAELA.
Andantino moderato.
espress. molto
Ah! —— I've come here for you... —— From
D. J.
What are you do - - ing here?
Andantino moderato. (♩= 88)
E
M.
there down in the val - - - - ley, Where your days —— were be -


M.
gun, And your mo - ther—dear an - gel— Weeps while
M.
pray - ing for her son; There, with sighs and tears ap
M.
cresc.
- peal - ing, She a - waits your re - turn with tears!
M.
mf cre scen - do ff
In your heart pi - ty feel - - ing, Jo - se, ah Jo -
poco sf dim. molto pp


F
stringendo
MI.
- se Ah, come with me, ah, come with me !
CARMEN.
f (to Don José)
IIt would be best for you to go a smug-gler's life does not suit
mf
pp
C.
you.
Yes, — you must go at once !
Animez un peu.
DON JOSÉ (to Carmen).
f
Do you tell me to go then ?
p
Do you tell me to
cre - - - - scen - - - do
Animez un peu.
pp
D. J.
go then ?
so that you —
cre - - - - -
while I am a -
cre
- - - - scen - - - - - - - do mol - - - - - to
f
- way with your lov - er off may go ?
No ! no ! not I !
Ah
scen - - - - - - - - - - - -
do - - - - - - - - -
f


Moderato.
D.
J.
no! My last word is spo - - - - - - - ken. No. Car
Moderato. (♩= 84.)
f
men, I will not leave thy side — And our bond — that now u -
p
poco
dim.
G
- nites us, shall u - nite us till the grave f..... — Ah,
pp
cre - - -
cre - - - scen - - - - do
ff
no! my last word is spo - - ken. No, no, no, I will not go a -
- - scen - - - - - do
f
ff


Allegro.
MICAELA. (all to Don José)
ff
O list to me, I im - plore, Your moth - er speaks yet once more And the tie you'd not for -
MERCEDES
f
With your life for this you'll pay, Jo-sé, if longer you stay, And the tie you'd not for-
FRASQUITA
f
With your life for this you'll pay, Jo-sé, if longer you stay, And the tie you'd not for-
D. J.
- way!
REMENDADO.
f
With your life for this you'll pay, Jo-sé, if longer you stay, And the tie you'd not for-
DANCAIRO.
f
With your life for this you'll pay, Jo-sé, if longer you stay, And the tie you'd not for-
Soprani.
f
With your life for this you'll pay, Jo-sé, if longer you stay, And the tie you'd not for-
Tenors.
f
With your life for this you'll pay, Jo-sé, if longer you stay, And the tie you'd not for-
Basses.
f
With your life for this you'll pay, Jo-sé, if longer you stay, And the tie you'd not for-
Allegro. (♩ = 120.)
ff mf cre - - scen - - do ff mf cre - - -


M.
- sake, Jo-sé, You must quick - ly break! A - las, Jo - sé!
M.
- sake You will find sud-den-ly break!
F.
- sake You will find sud-den-ly break!
(to Micaela.)
D. J.
Say no more! I'm prepared for the
R.
- sake You will find sud-den-ly break!
D.
- sake You will find sud-den-ly break!
- sake You will find sud-den-ly break!
- sake You will find sud-den-ly break!
- sake You will find sud-den-ly break!
- scen - - do
ff
p cresc.
f p cresc.

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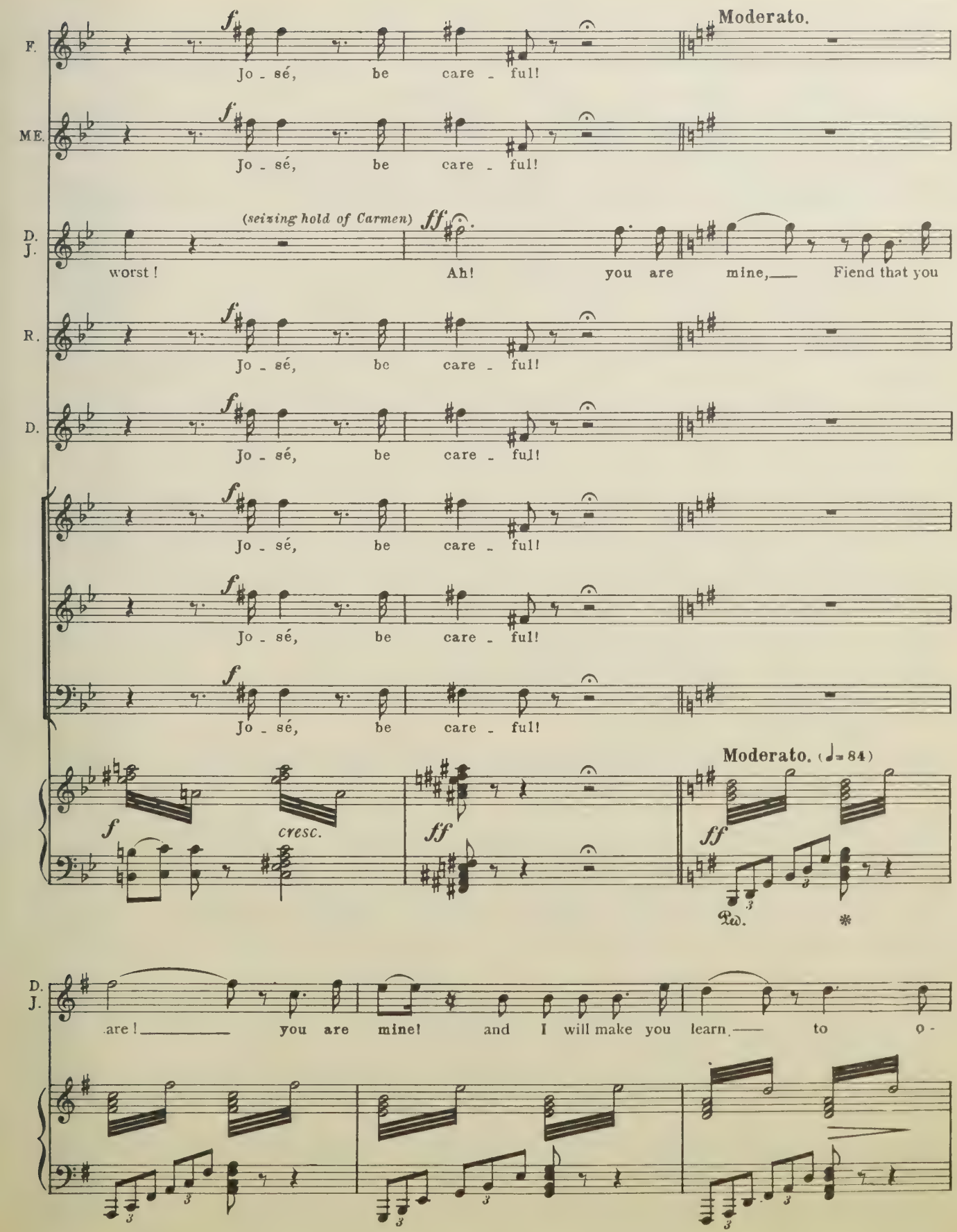

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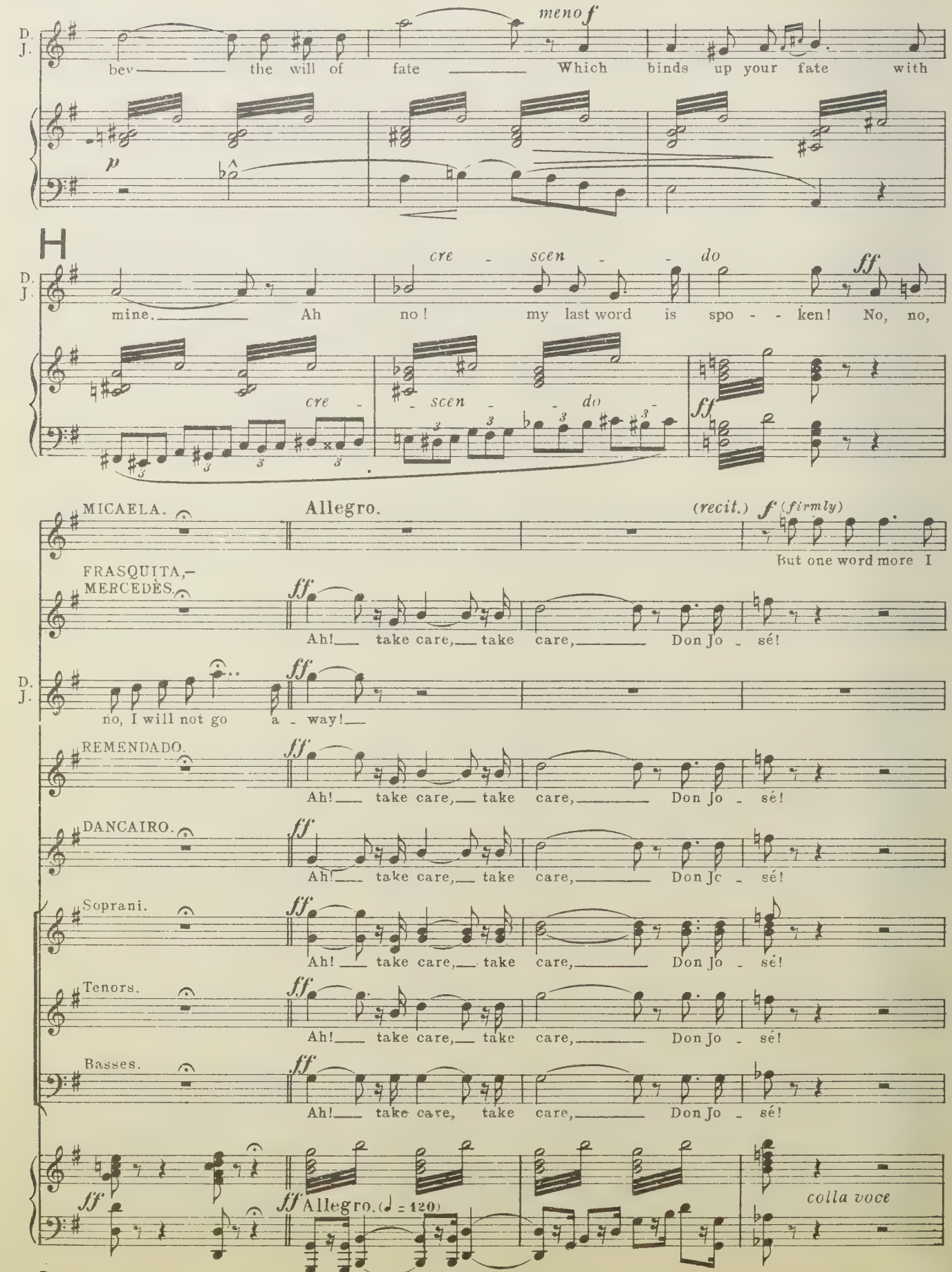
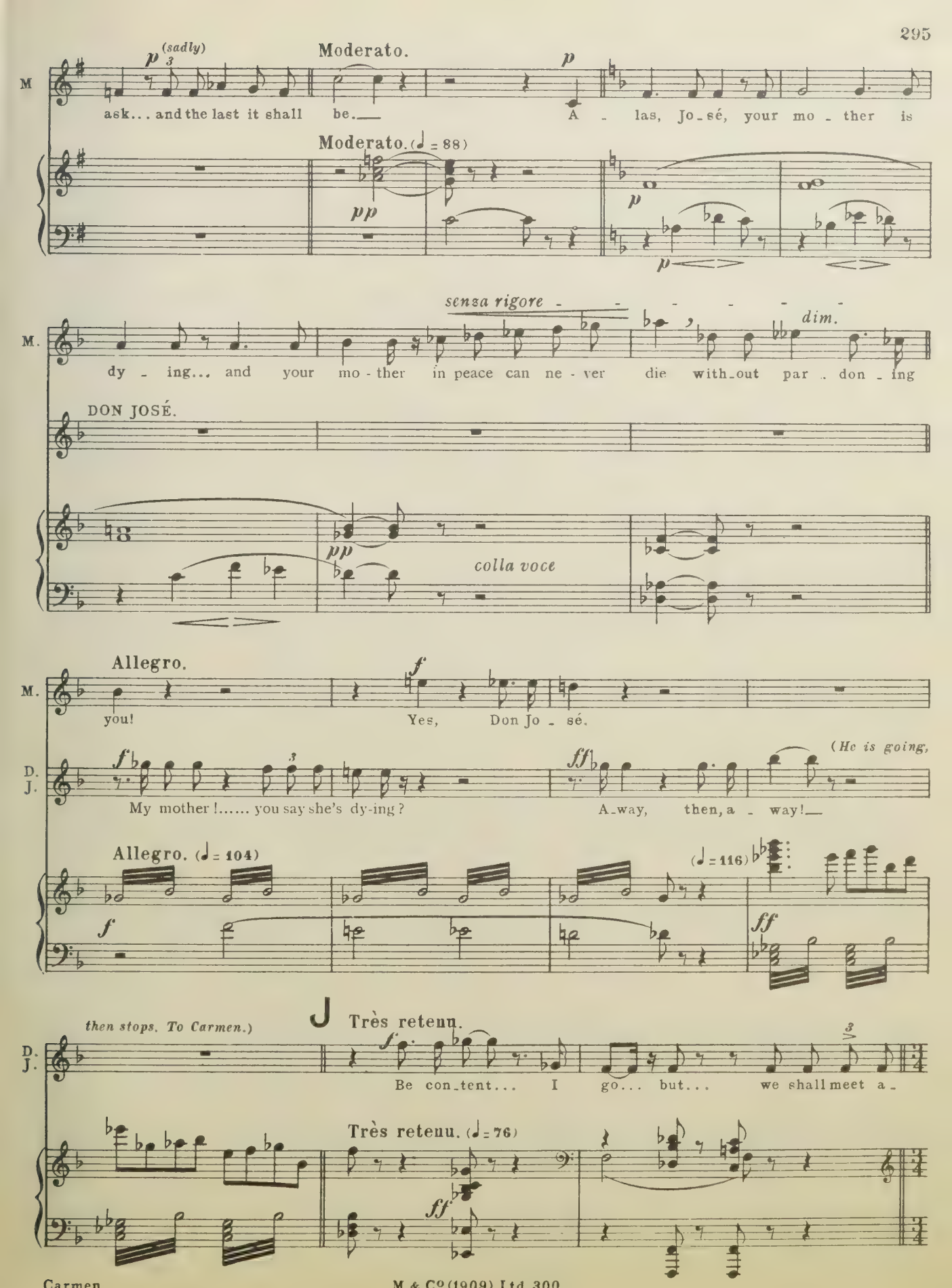


M. & Cº (1909) Ltd. 300.



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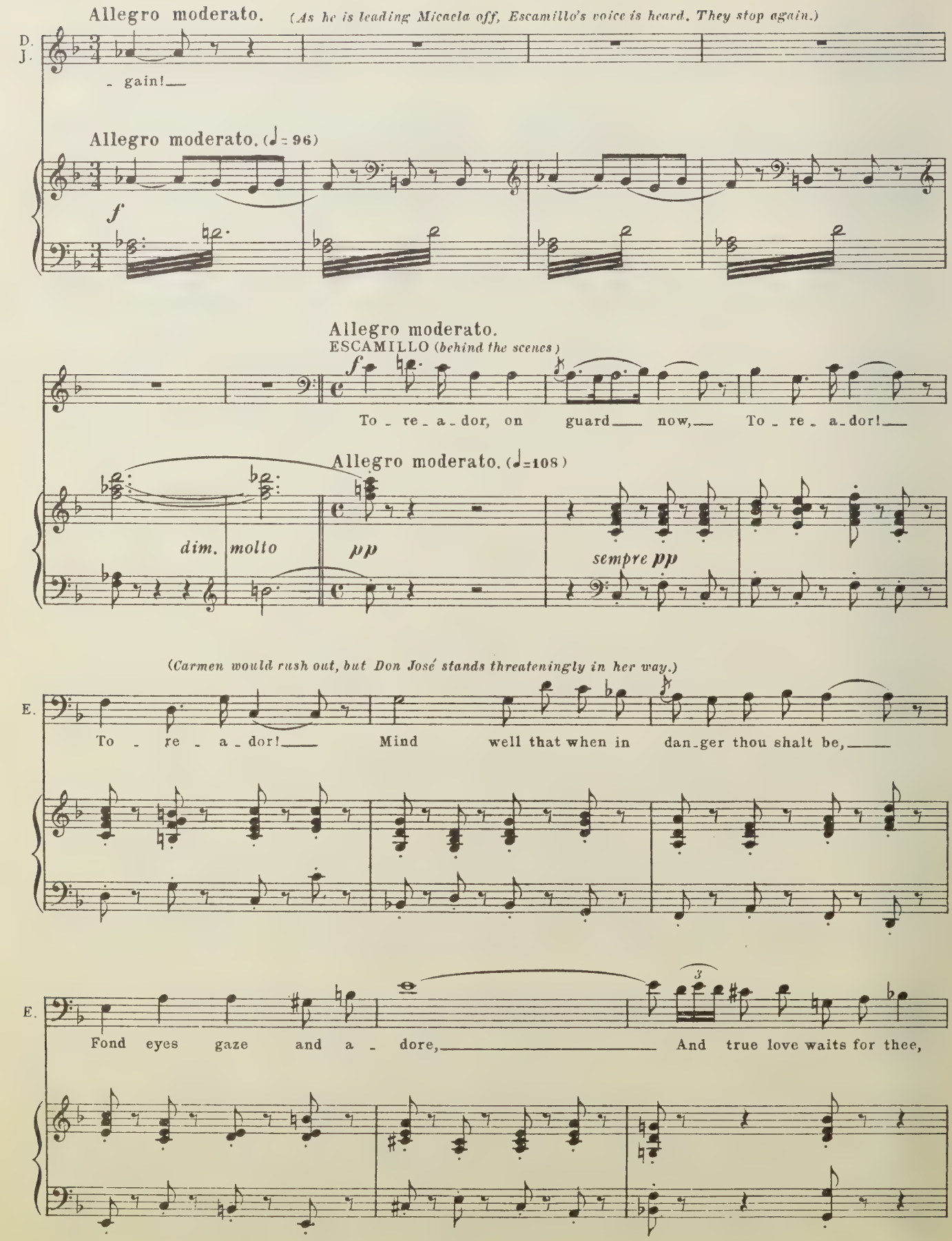
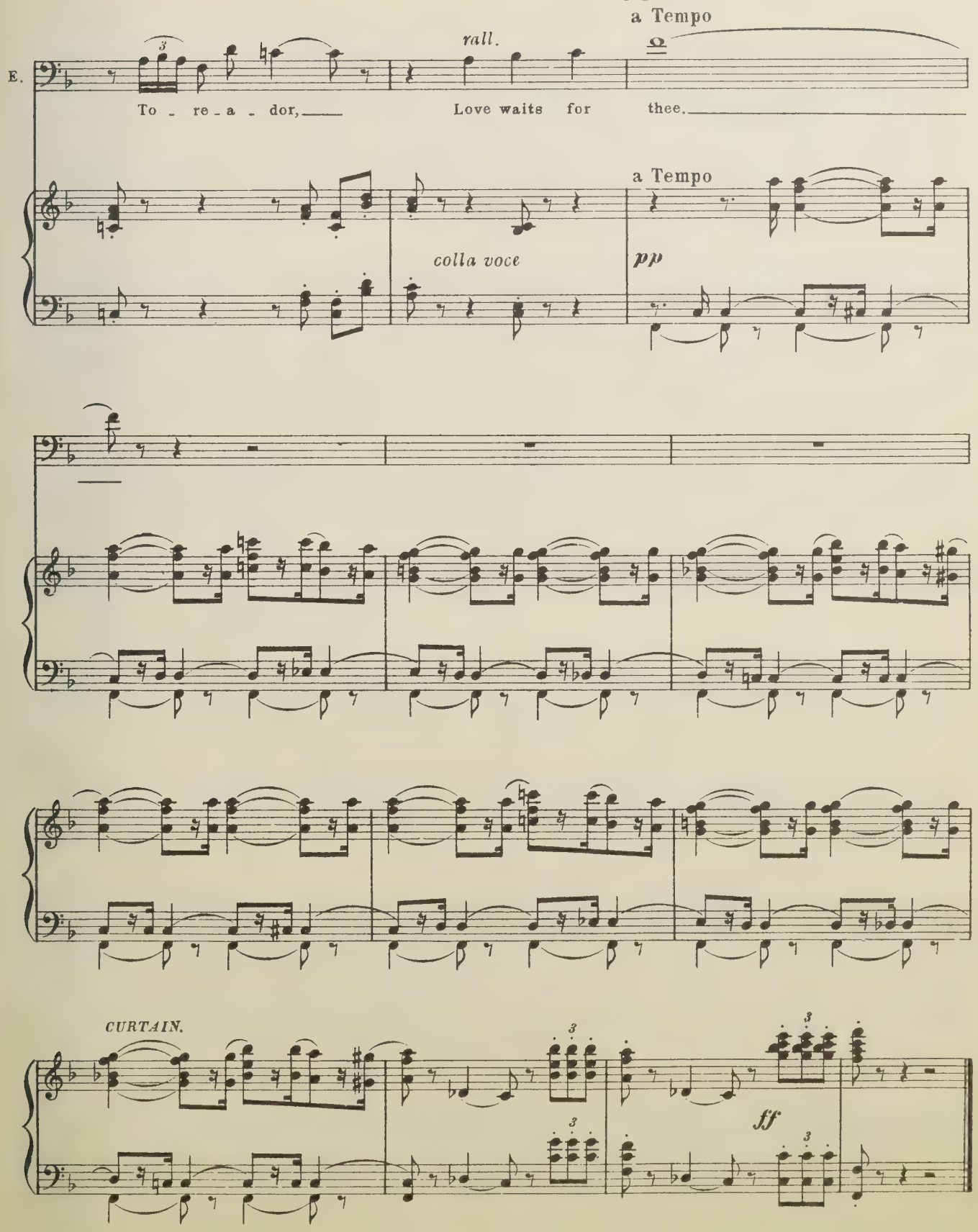
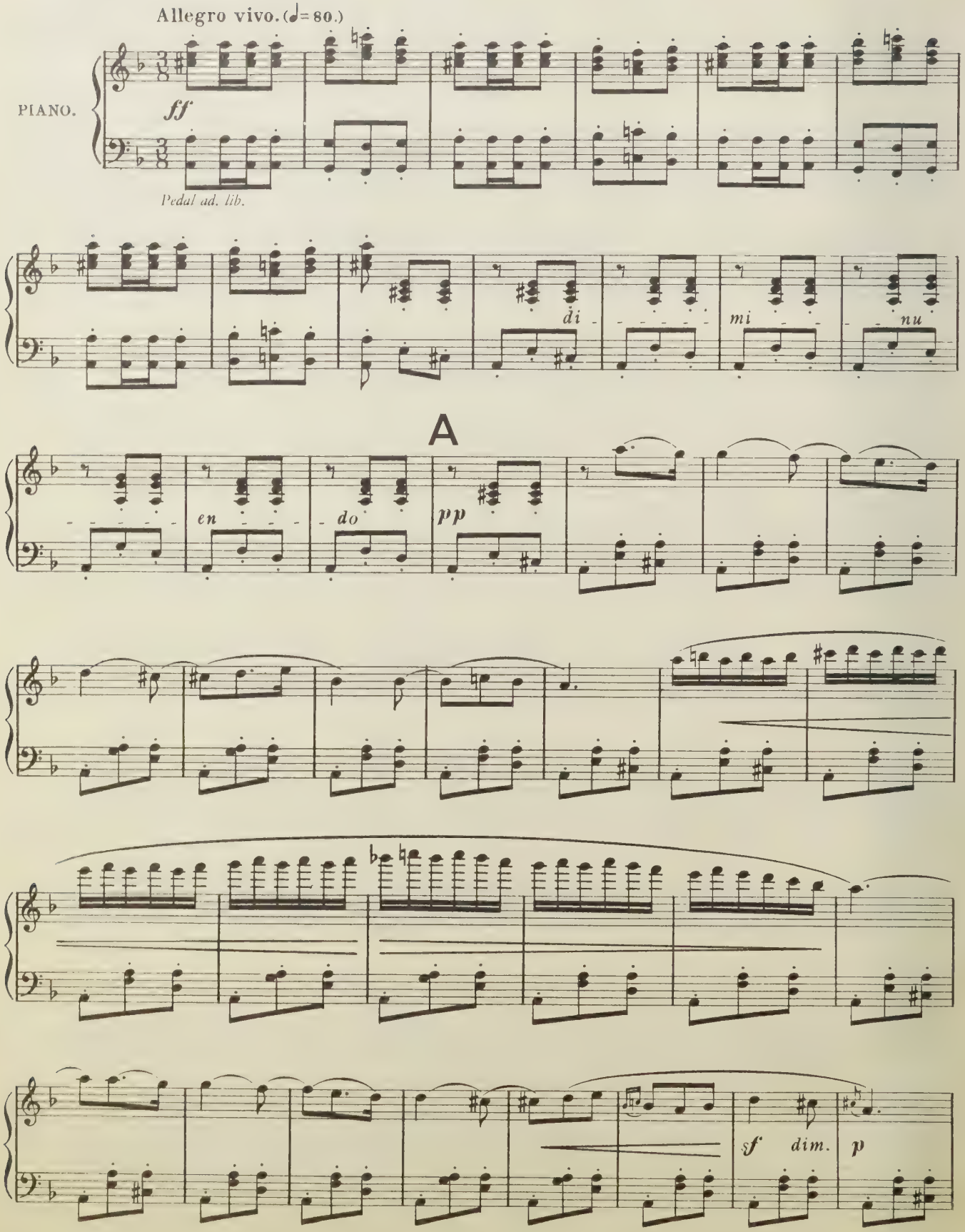
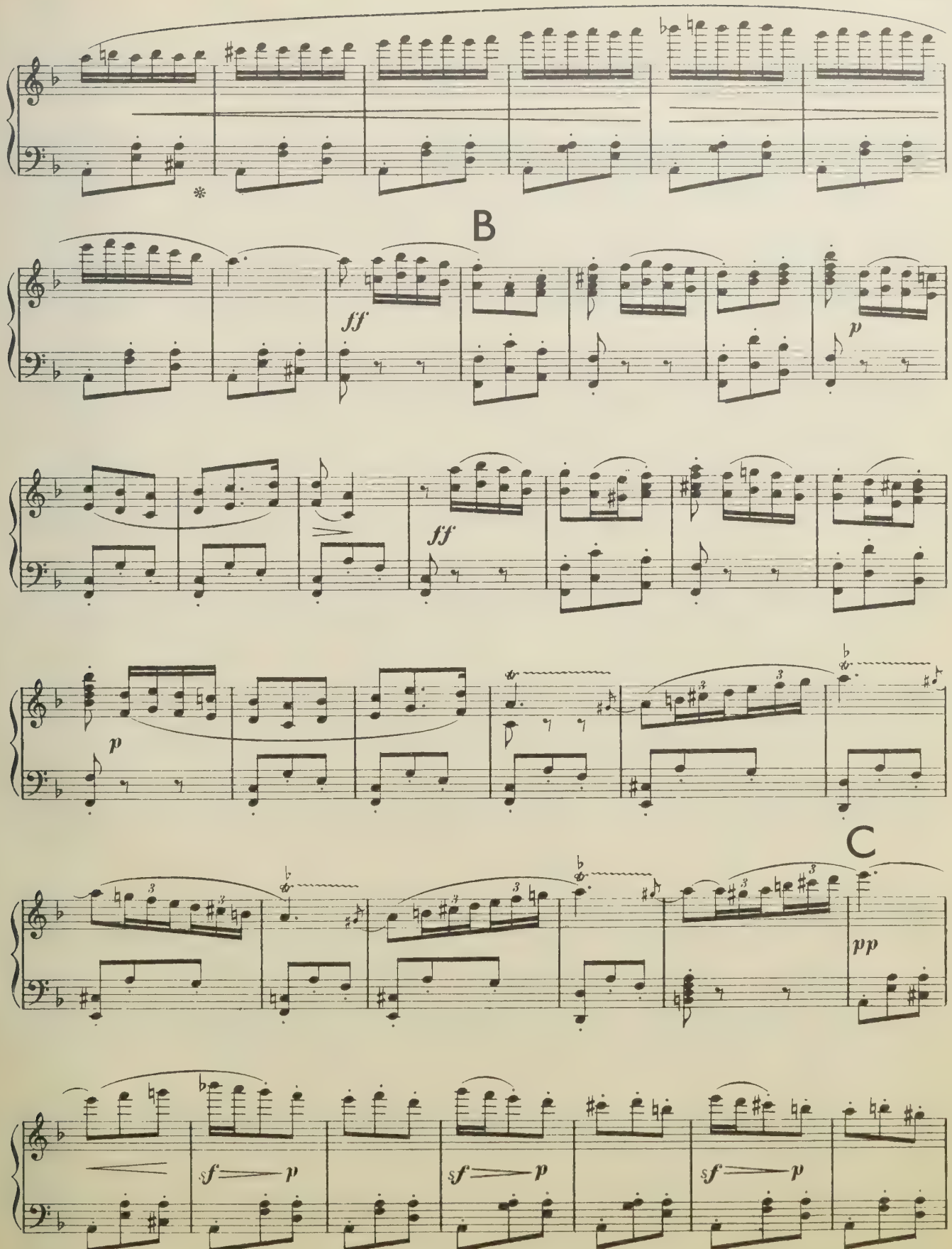

Allegro moderato. (As he is leading Micaela off, Escamillo's voice is heard. They stop again.)
D. J.
- gain!
Allegro moderato. (♩= 96)
f
Allegro moderato.
ESCAMILLO (behind the scenes)
f
To - re - a - dor, on guard now, To - re - a - dor!
Allegro moderato. (♩=108)
dim. molto
pp
sempre pp
(Carmen would rush out, but Don José stands threateningly in her way.)
E.
To - re - a - dor! Mind well that when in dan-ger thou shalt be,
E.
Fond eyes gaze and a - dore, And true love waits for thee,

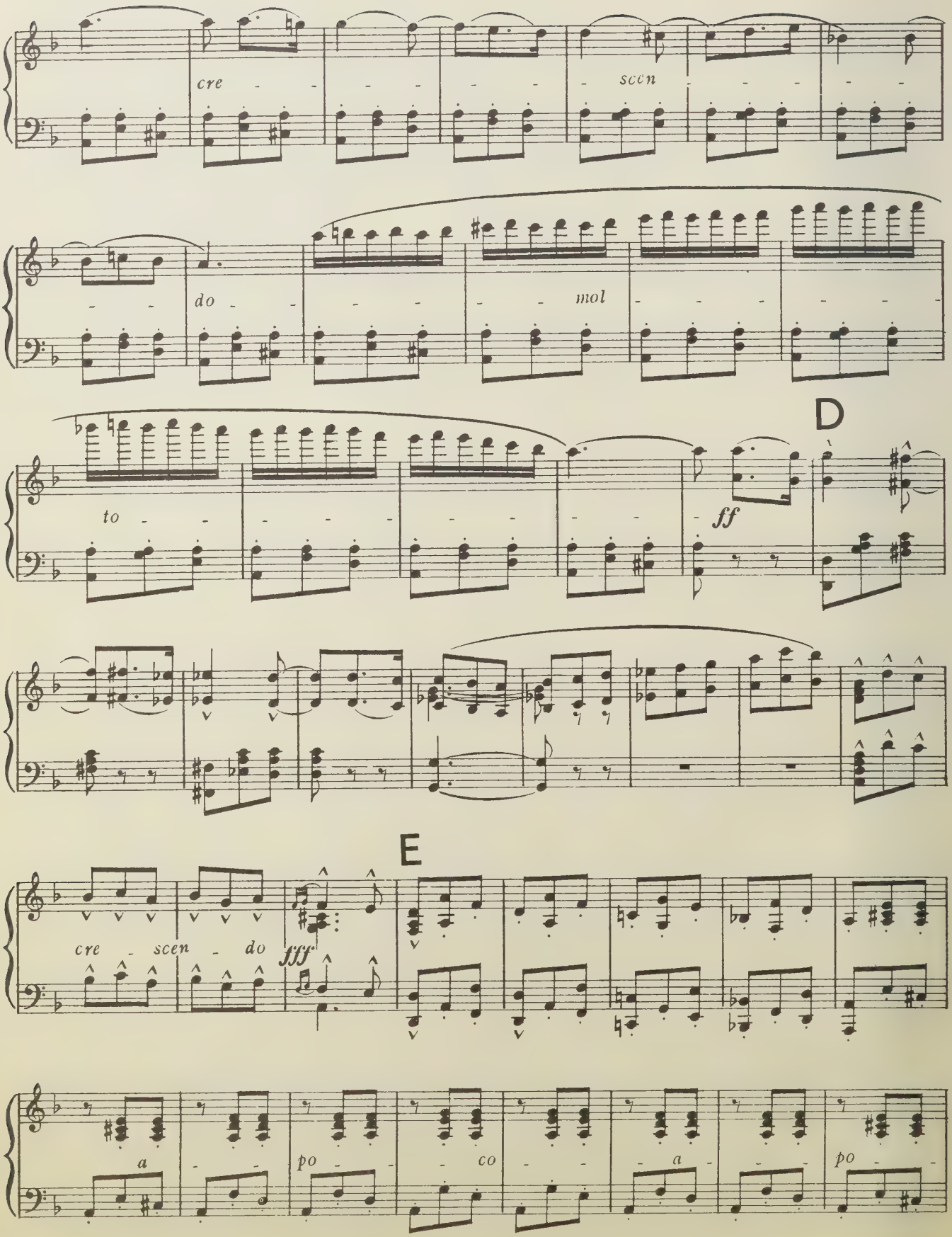

K
a Tempo
rall.
E.
To - re - a - dor,
Love waits for thee.
a Tempo
colla voce
pp
CURTAIN.
ff

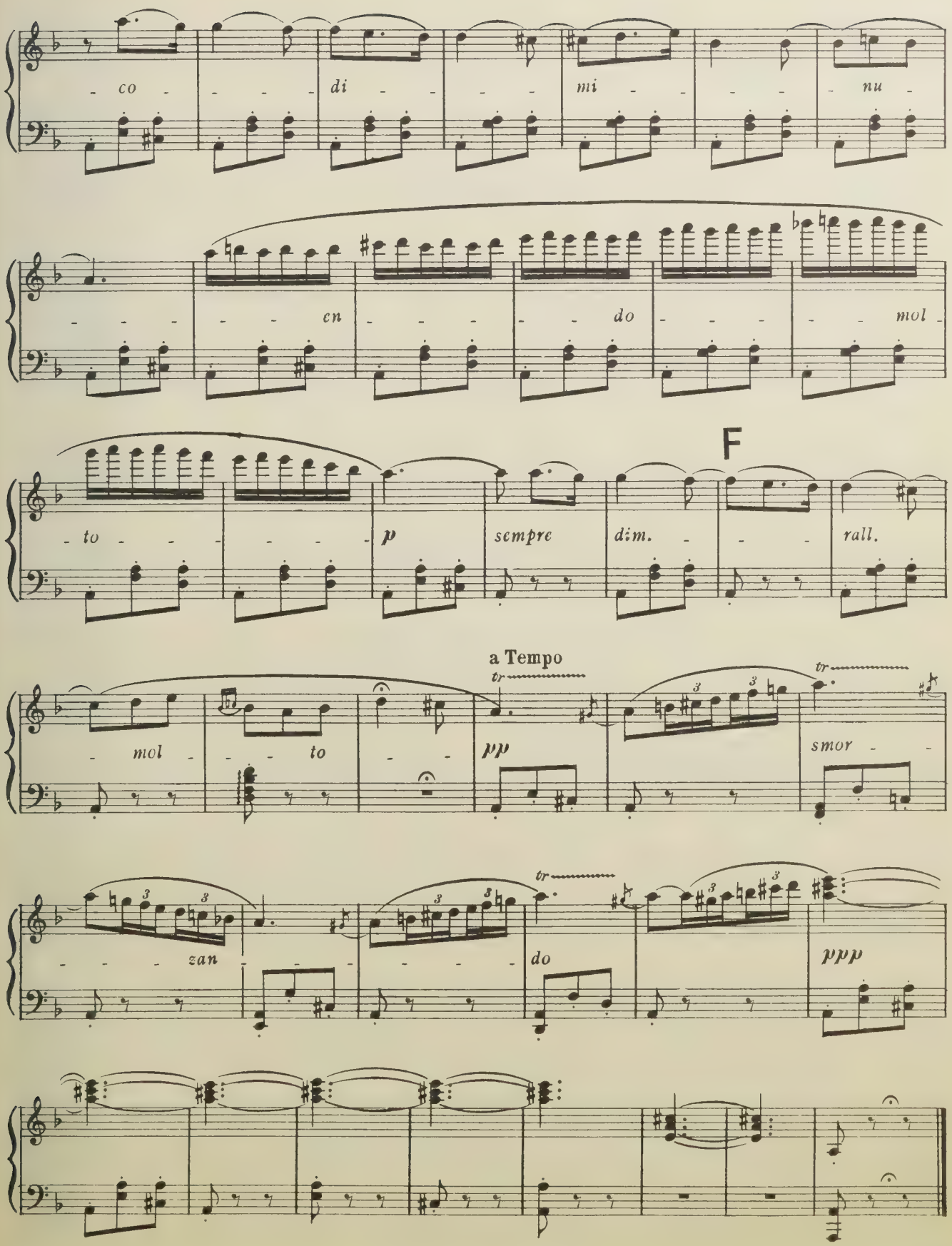
Nº 24. ENTR'ACTE.



M. & Cº (1909) Ltd. 300.


B
ff
p
ff
p
C
pp
sf p
sf p
sf p

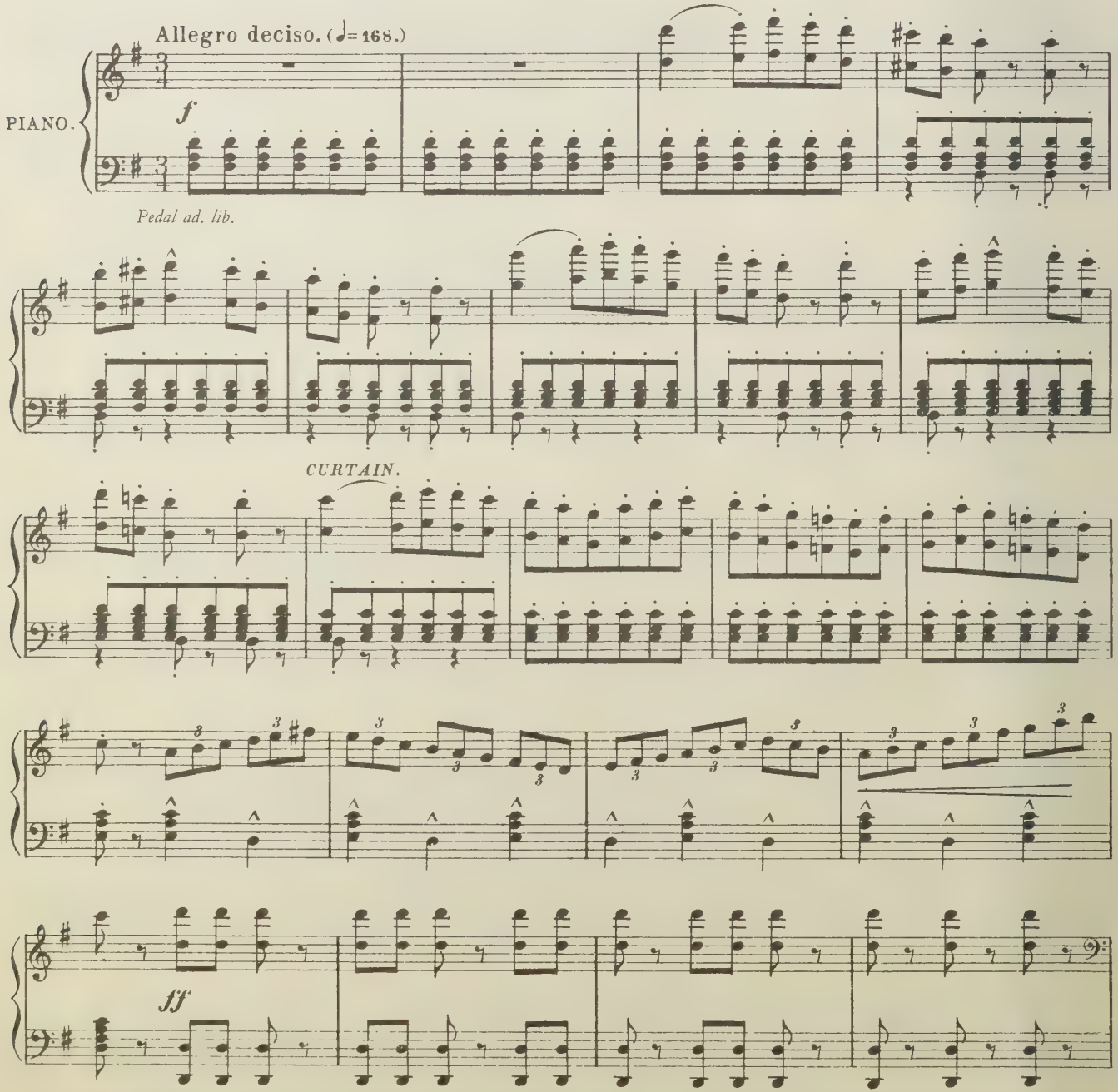

cre - - - - - - - - scen - - - - - -
do - - - - - - - - mol - - - - - - - -
to - - - - - - - - - - - - ff
D
E
cre - scen - do fff
a - - po - - - co - - - a - - - po - -


co
di
mi
nu
cn
do
mol
to
p
sempre
dim.
rall.
F
a Tempo
tr
mol
to
pp
smor
zan
do
ppp

Act IV.

A square in Seville, outside the Plaza de Toros, or Bull-ring. It is the day of a bull-fight, and gaily-dressed people are strolling about, awaiting the arrival of the procession on its way to the arena. Some are selling programmes, wares, and fruit; others are encouraging dancers. Among them are Frasquita, Mercedès, Zuniga, and Morales.

Nº 25. CHORUS.*



* The ballet usually interpolated in this scene consists of numbers taken from other compositions by Bizet. The music is not included in the present score, but published separately.

1st & 2nd Soprani. *(Fan and Orange-sellers.)*

2nd.

f Come and buy now?

1st & 2nd Tenors. *(Programme and Water-sellers.)*

f Come and buy now? Come and buy now? Come and buy now?

1st & 2nd Basses. *(Cigarette and Wine-sellers.)*

f Come and buy now? Come and buy now? Come and buy now? Come and buy now? Come and buy now?

p

f Come and buy now? Come and buy now? Come and buy now?

1st.

Fans that will keep the heat a - way; ——

Come and buy now? Come and buy now? Come and buy now?

Come and buy now? Come and buy now? Come and buy now?

p *cresc.*

f *p*

2nd.

f O ran - ges gather'd yes - ter - day! ——

1st.

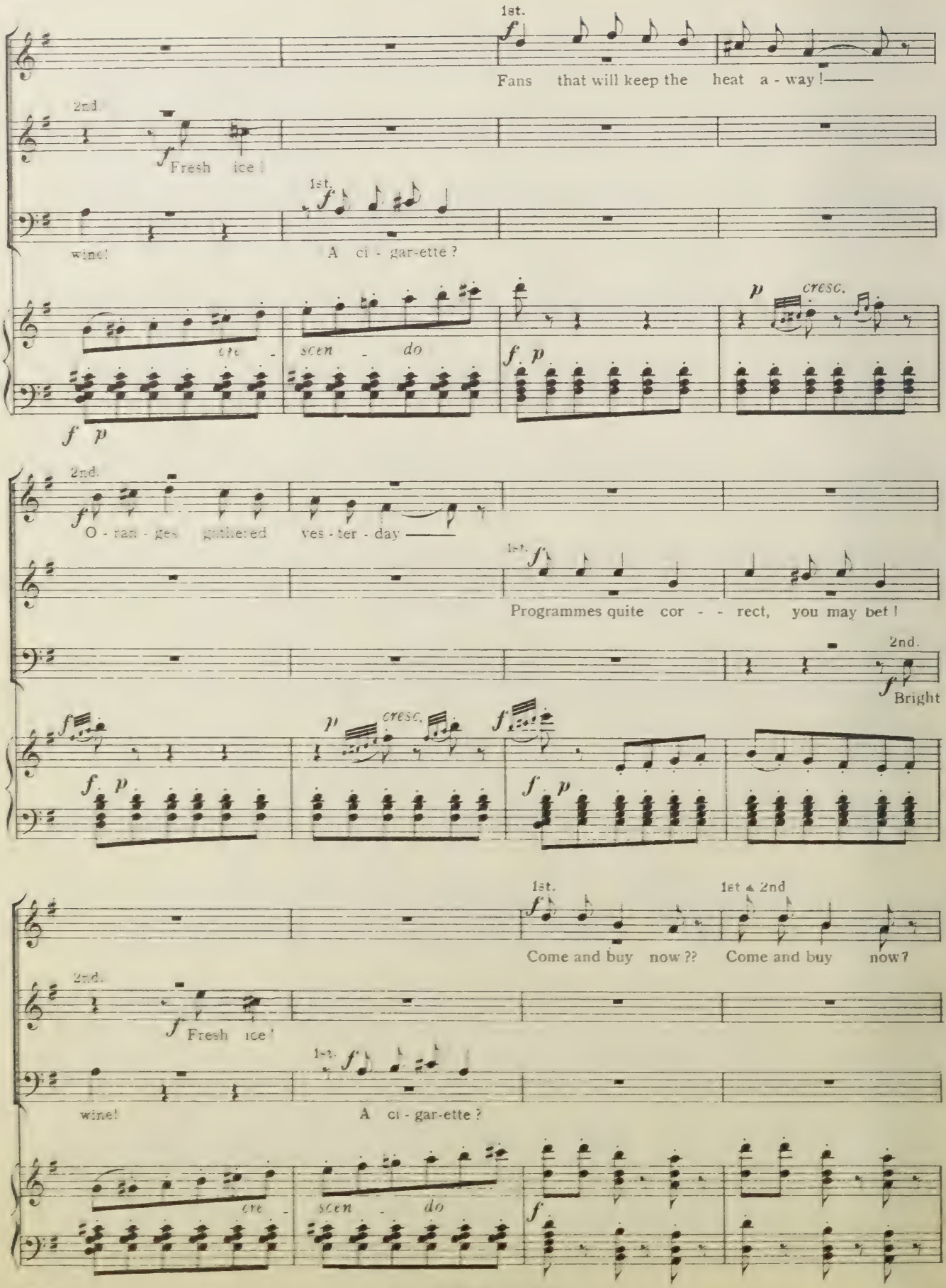
f Programmes quite cor - - rect, you may bet.

2nd.

f Bright

f *p* *cresc.* *f*

f *p* *f* *p*


1st.
Fans that will keep the heat a - way!
2nd.
Fresh ice!
wine!
1st.
A ci - gar-ette?
cre - scen - do
cresc.
2nd.
O - ran - ges gathered ves - ter - day
1st.
Programmes quite cor - - rect, you may bet!
2nd.
Bright
cresc.
1st.
1st & 2nd
Come and buy now?? Come and buy now?
2nd.
Fresh ice!
wine!
1st.
A ci - gar-ette?
cre - scen - do

ff

Come and buy now! Come and buy now! Come buy at two quar - tos. Se - ñ - ras—

1st & 2nd.

ff

Come and buy now! Come and buy now! Come buy at two quar - tos. Se - ñ - ras—

1st & 2nd.

ff

Come and buy now! Come buy at two quar - tos. Se - ñ - ras—

ff

and Ca - bal - le - - - - - - - - ros!

and Ca - bal - le - - - - - - - - ros!

and Ca - bal - le - - - - - - - - ros!

p

ZUNIGA. f>

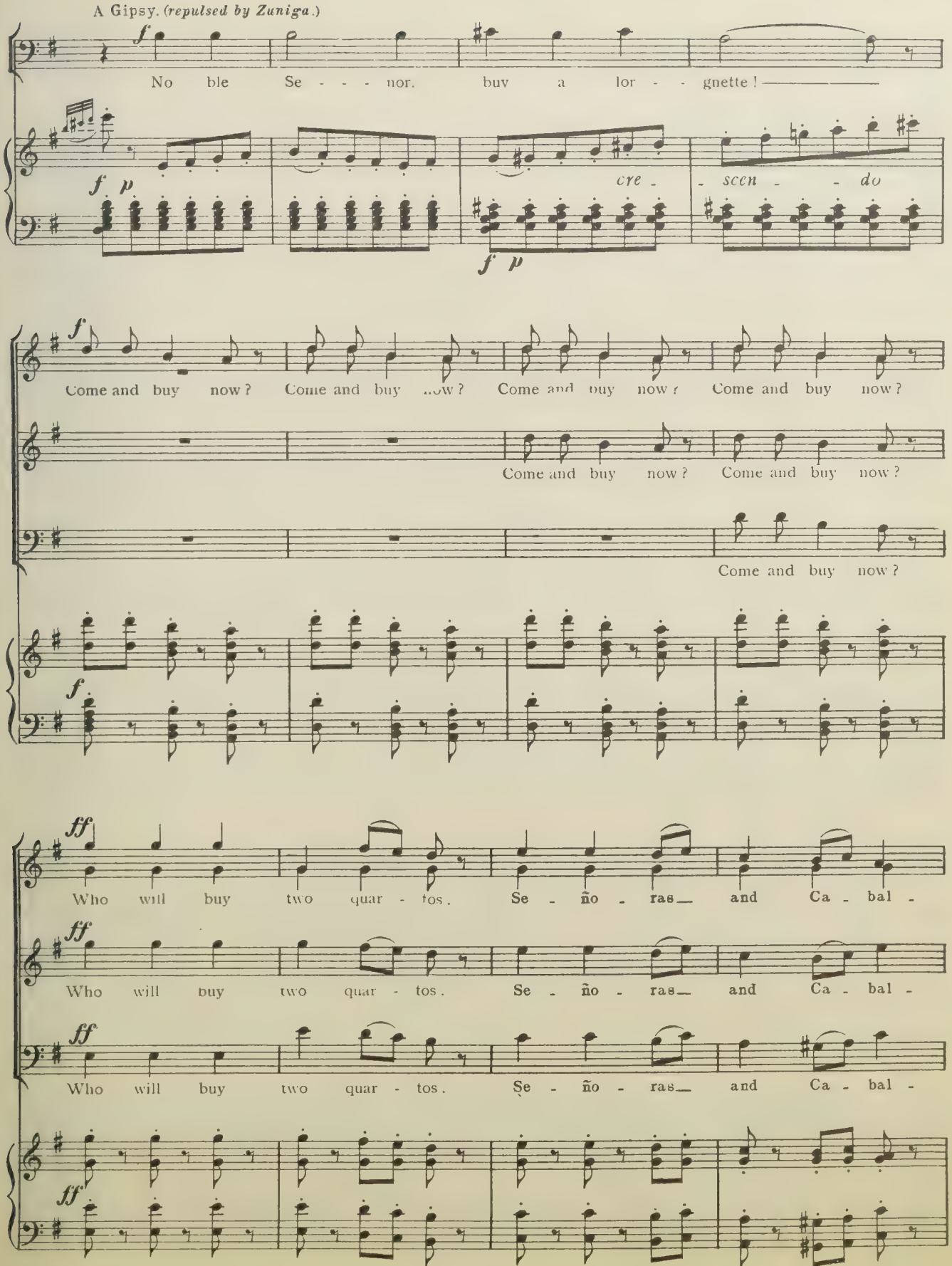
Bring me oranges, quick!

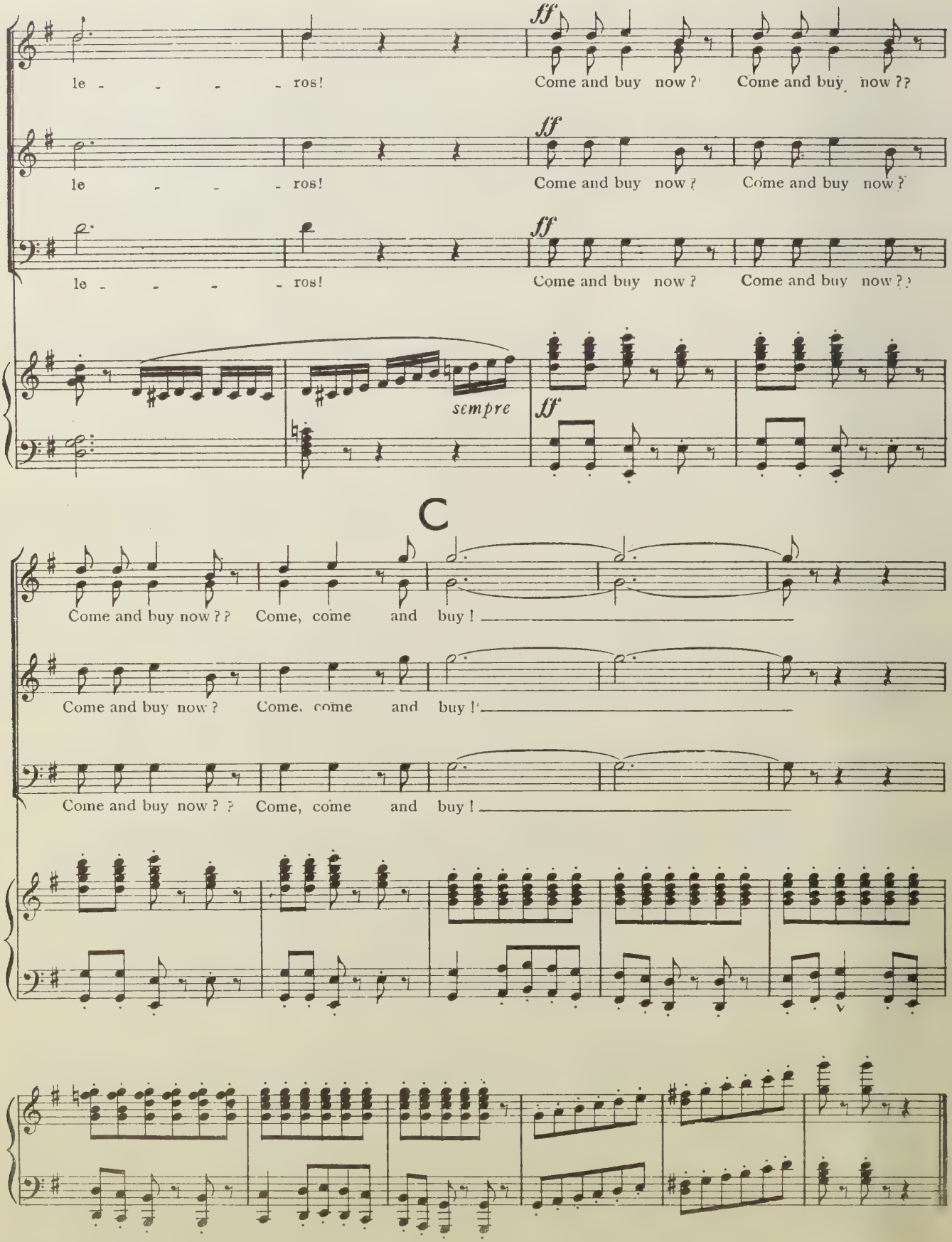
2nd Soprani. (to *Frasquita and Mercedès.*)

mf

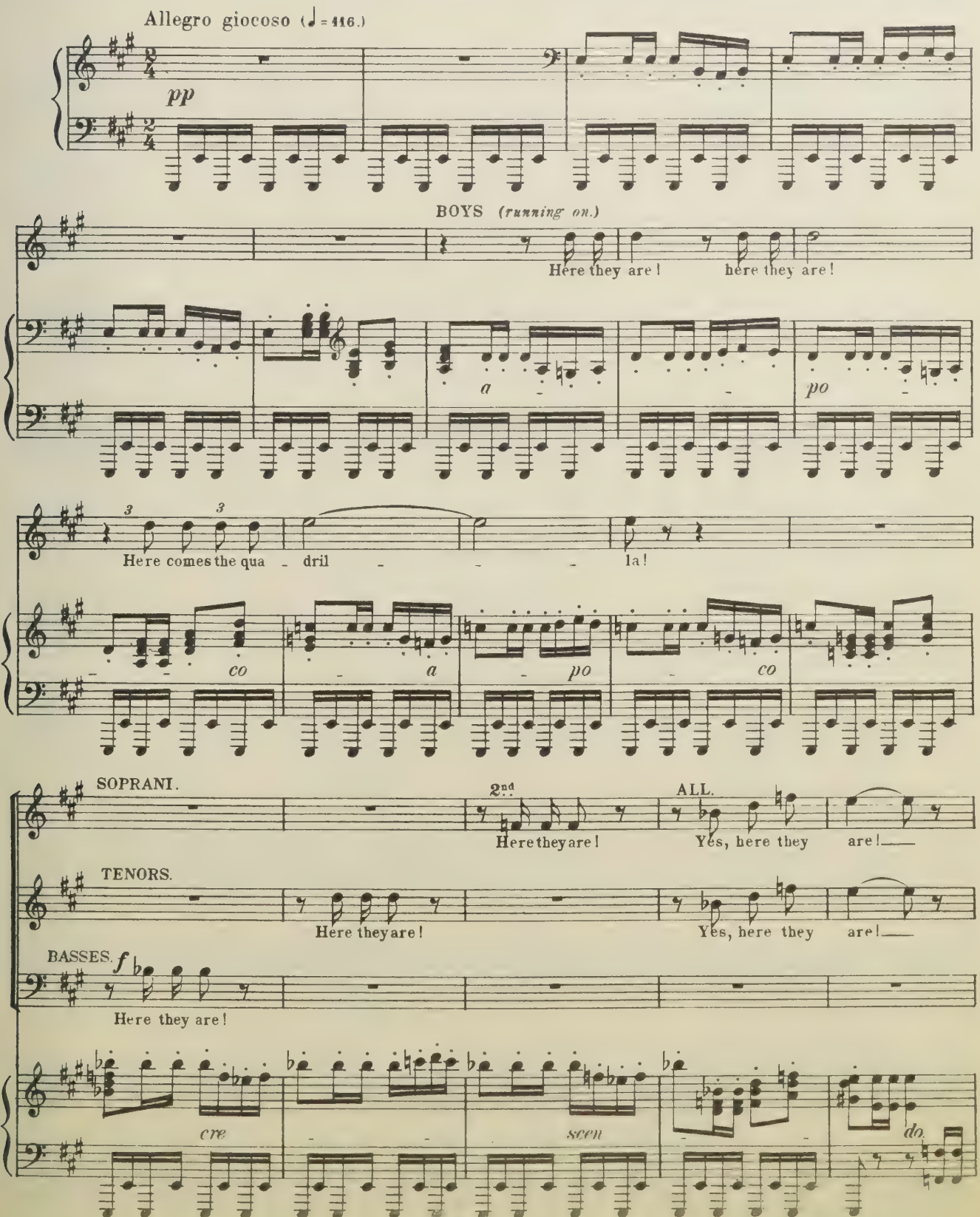
Here you are. Pray take your -

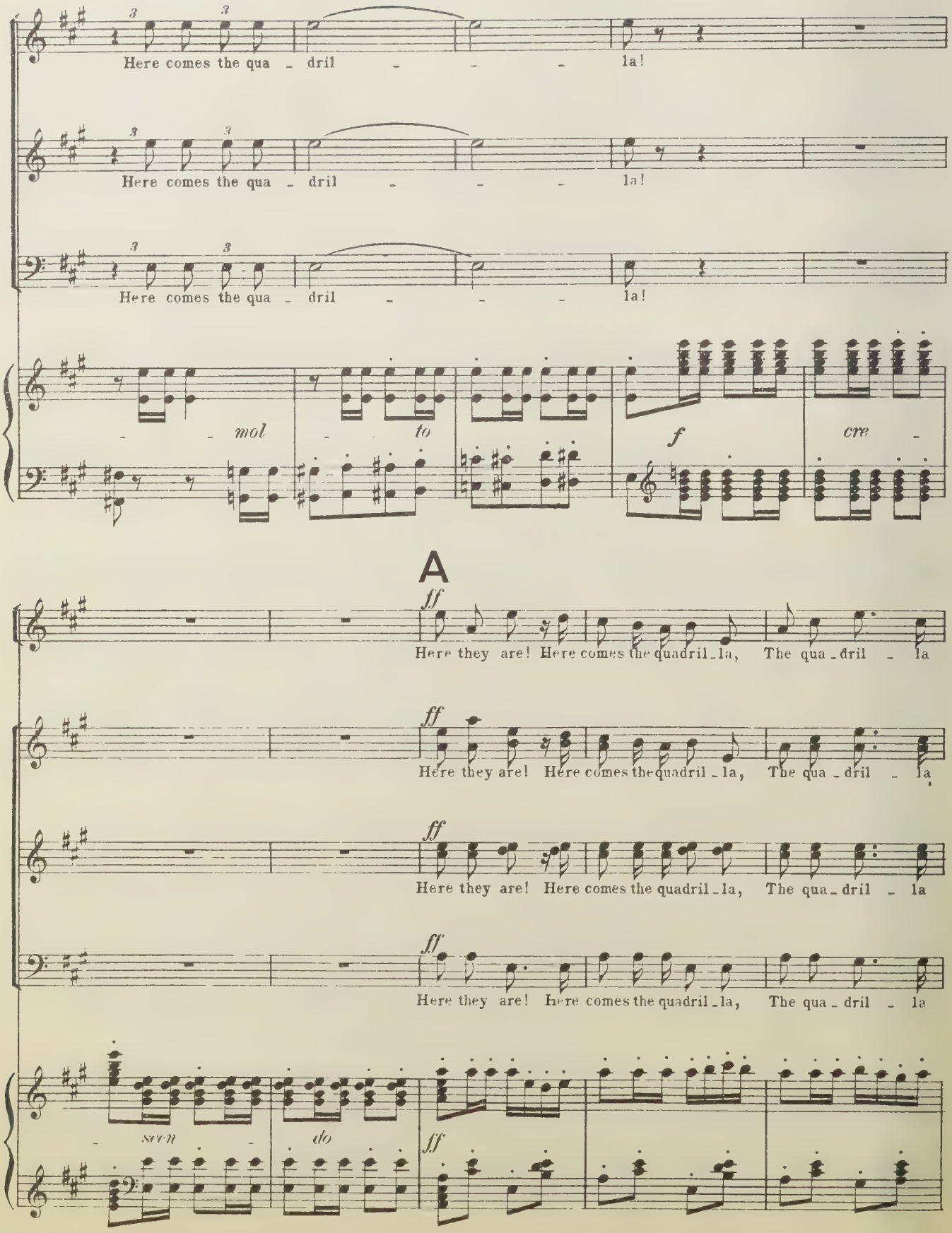
(A girl to Zuniga when he pays her)
choice Se - no - ras, now
But thanks, brave captain,
(All to Zuniga)
-thanks, best thanks! Try our o - ran - ges, Se - nor, they're fin - er.
1st
Fans that will keep the heat a - way! ——
2nd
O - ran - ges gathered yes - ter - day! ——
cresc.
1st Tenors.
Programmes quite cor - rect you may bet!
Fresh ice!
Basses.
Bright wine!
A ci - gar-ette?
cre - scen - do
ZUNIGA.
Ho - la! ——
Bring here some fans. ——

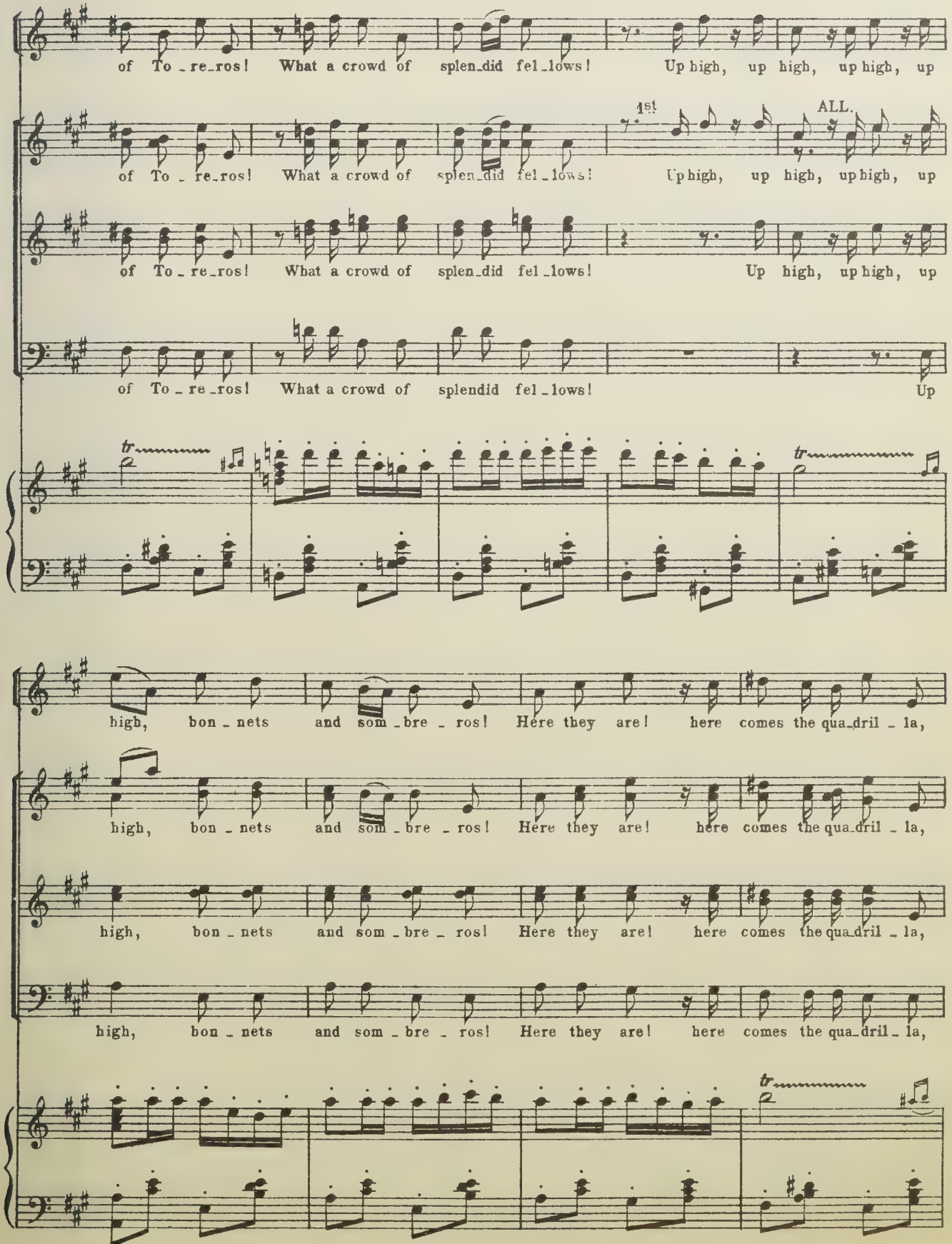

A Gipsy. (repulsed by Zuniga.)
No ble Se - - - nor. buy a lor - - gnette!
cre - scen - do
Come and buy now? Come and buy now? Come and buy now? Come and buy now?
Come and buy now? Come and buy now?
Come and buy now?
Who will buy two quar - tos. Se - ño - ras and Ca - bal -
Who will buy two quar - tos. Se - ño - ras and Ca - bal -
Who will buy two quar - tos. Se - ño - ras and Ca - bal -

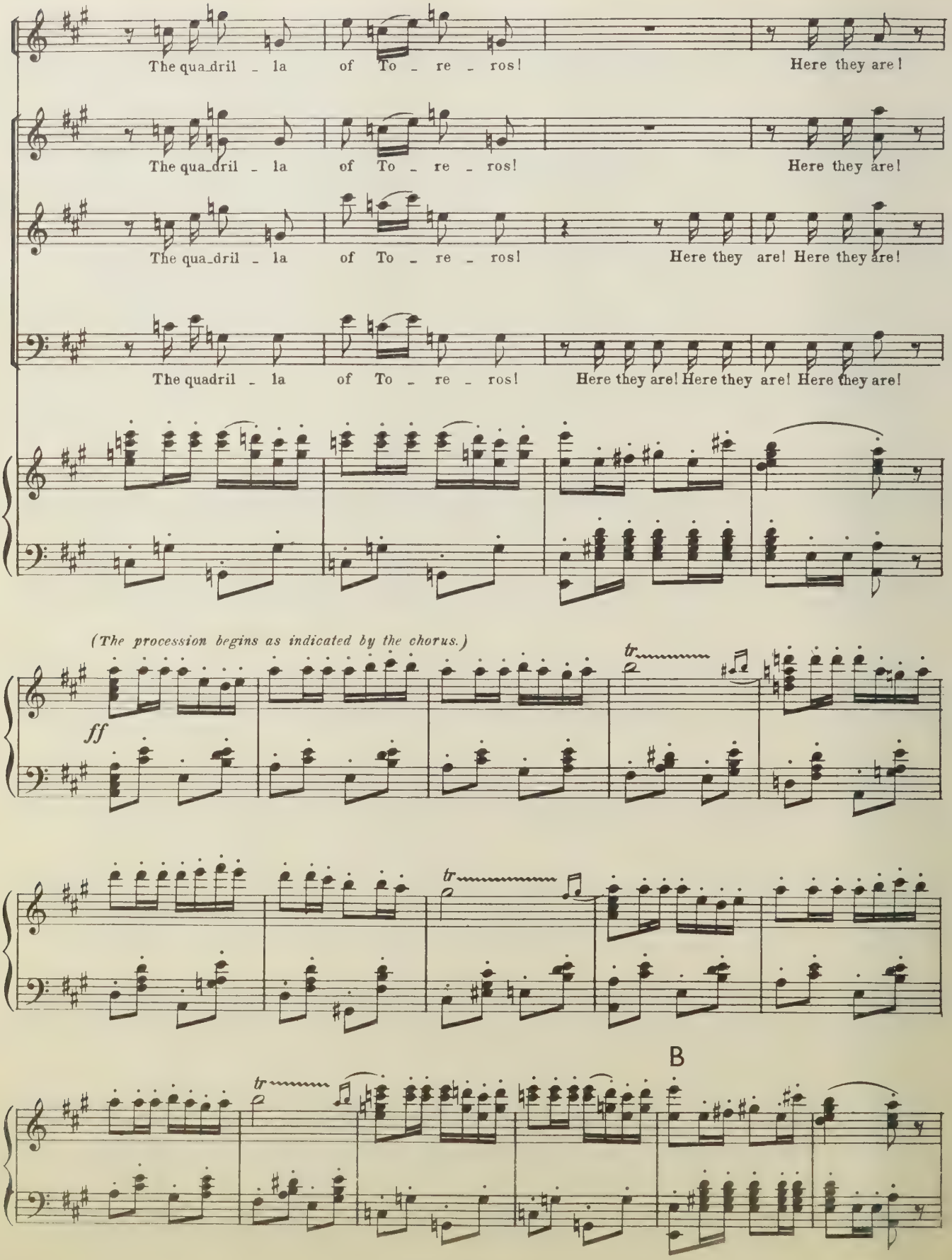

le - - - - ros!
Come and buy now?
Come and buy now??
ff
sempre
C
Come and buy now??
Come, come and buy!

Nº 26. MARCH and CHORUS.




Here comes the qua - dril - - - la!
Here comes the qua - dril - - - la!
Here comes the qua - dril - - - la!
mol - to
f
cre -
A
ff
Here they are! Here comes the quadril - la, The qua - dril - la
Here they are! Here comes the quadril - la, The qua - dril - la
Here they are! Here comes the quadril - la, The qua - dril - la
Here they are! Here comes the quadril - la, The qua - dril - la
- scen - do
ff


of To - re - ros! What a crowd of splen - did fel - lows! Up high, up high, up high, up
1st! ALL.
of To - re - ros! What a crowd of splen - did fel - lows! Up high, up high, up high, up
of To - re - ros! What a crowd of splen - did fel - lows! Up high, up high, up
of To - re - ros! What a crowd of splendid fel - lows! Up
high, bon - nets and som - bre - ros! Here they are! here comes the qua - dril - la,
high, bon - nets and som - bre - ros! Here they are! here comes the qua - dril - la,
high, bon - nets and som - bre - ros! Here they are! here comes the qua - dril - la,


The qua_dril _ la of To _ re _ ros! Here they are!
The qua_dril _ la of To _ re _ ros! Here they are!
The qua_dril _ la of To _ re _ ros! Here they are! Here they are!
The quadril _ la of To _ re _ ros! Here they are! Here they are! Here they are!
(The procession begins as indicated by the chorus.)
ff
tr
tr
tr
B

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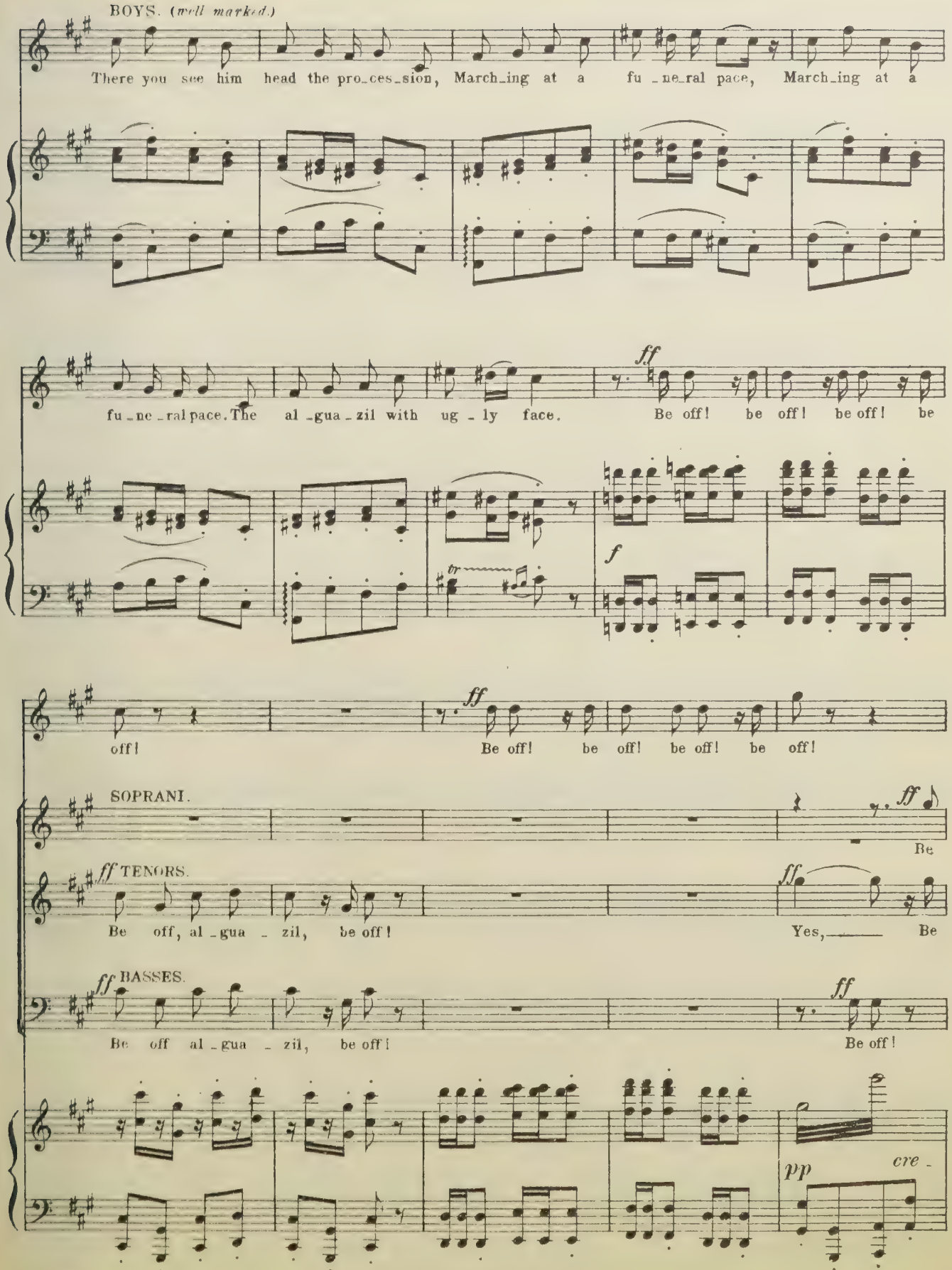
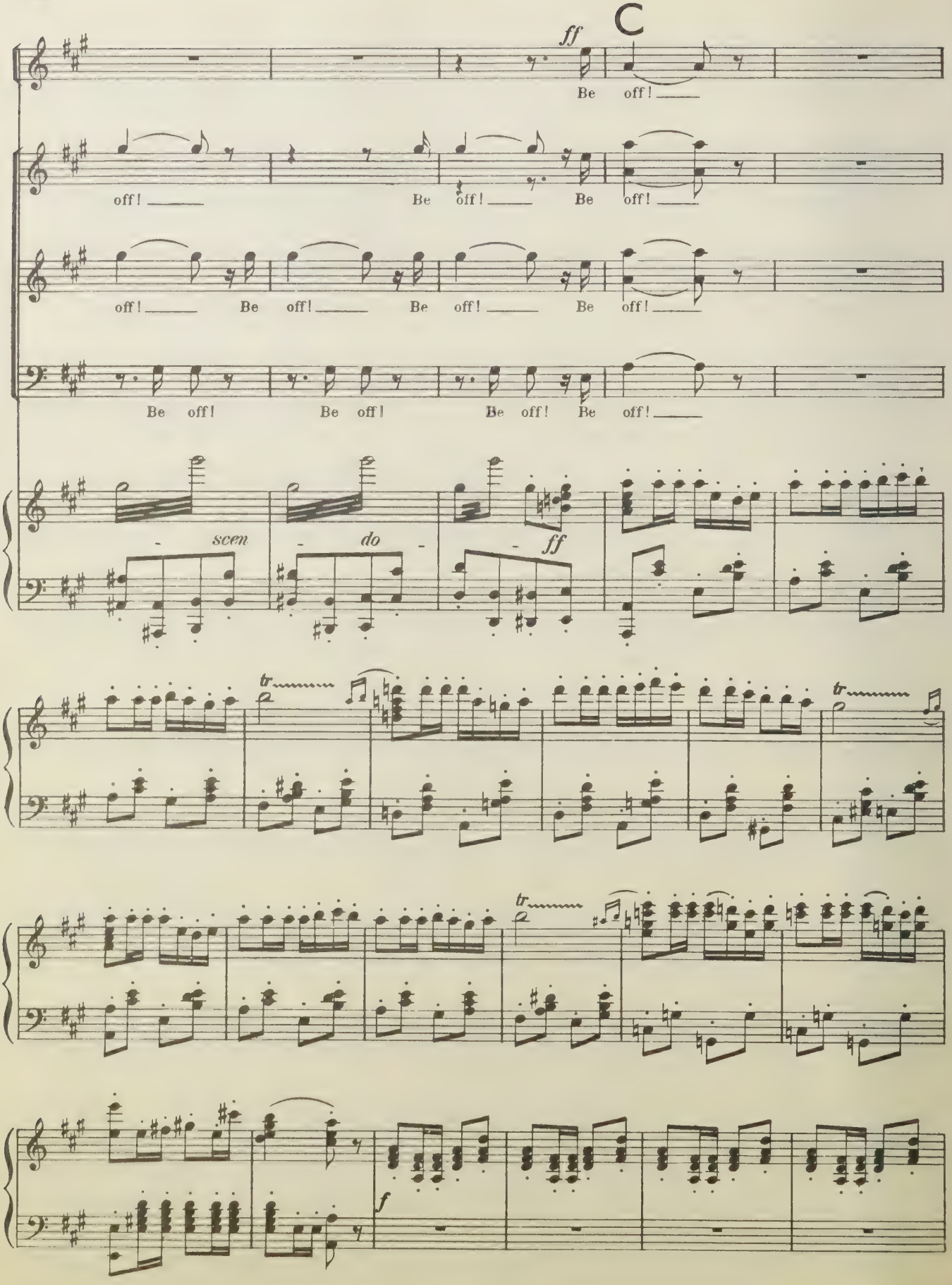

BOYS. (well marked.)
There you see him head the pro_ces_sion, March_ing at a fu_ne_ral pace, March_ing at a
fu_ne_ral pace. The al_gua_zil with ug_ly face.
ff
Be off! be off! be off! be
f
off!
ff
Be off! be off! be off! be off!
SOPRANI.
ff
Be
ff TENORS.
Be off, al_gua_zil, be off!
ff
Yes, Be
ff BASSES.
Be off al_gua_zil, be off!
ff
Be off!
pp
cre_



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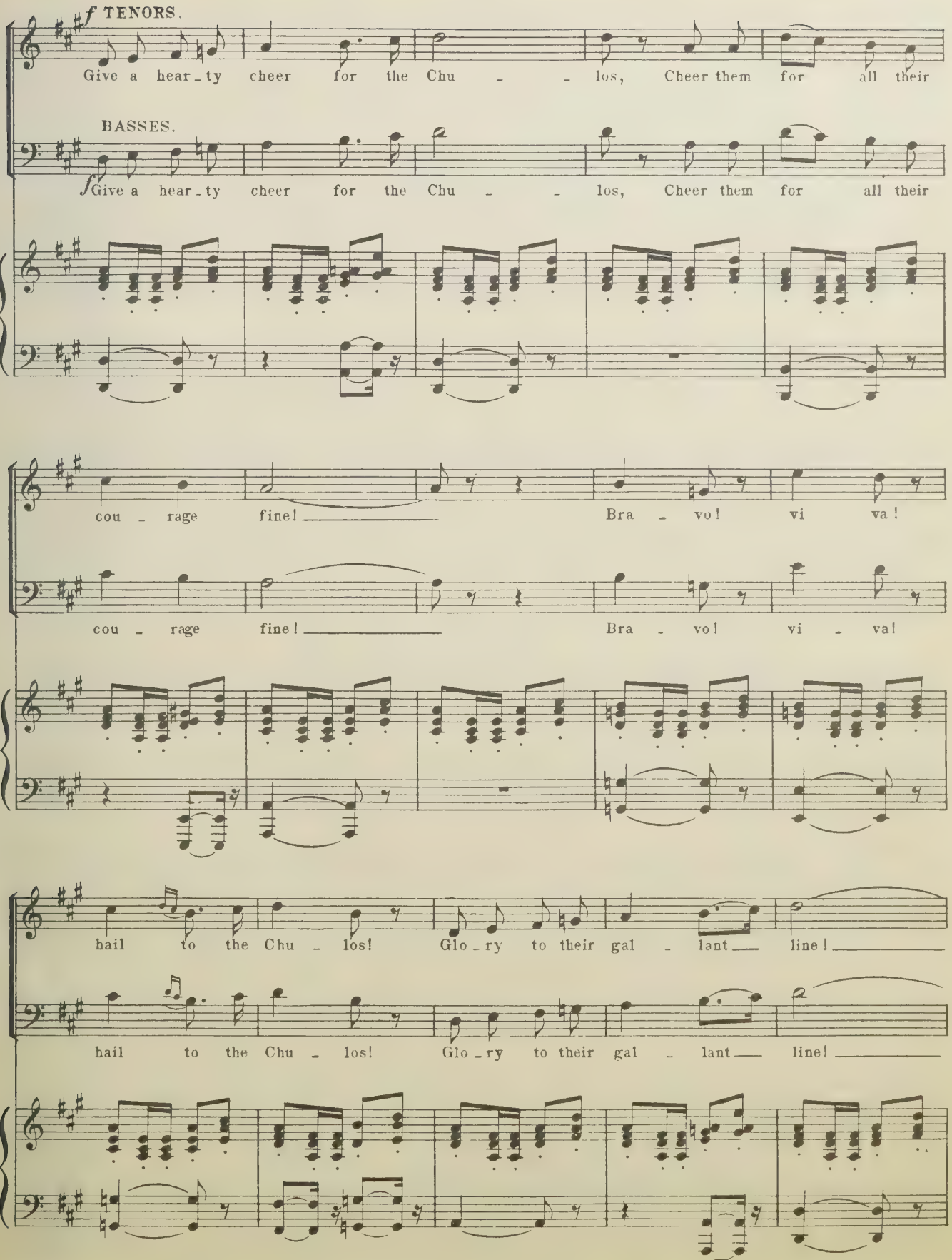
f TENORS.
Give a hear_ty cheer for the Chu _ _ los, Cheer them for all their
BASSES.
f Give a hear_ty cheer for the Chu _ _ los, Cheer them for all their
cou _ rage fine! Bra _ vo! vi va!
cou _ rage fine! Bra _ vo! vi _ va!
hail to the Chu _ los! Glo_ry to their gal _ lant line!
hail to the Chu _ los! Glo_ry to their gal _ lant line!

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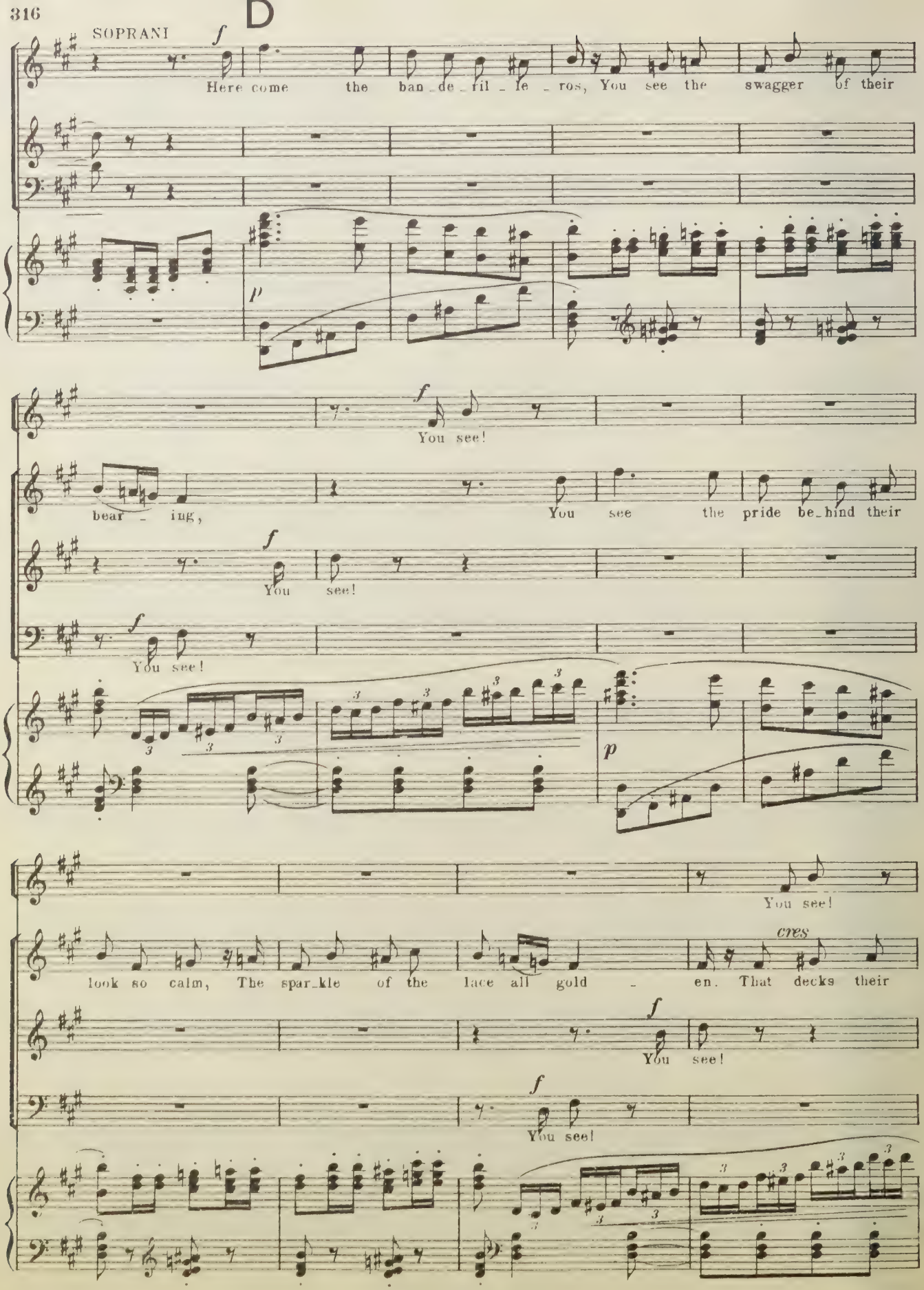
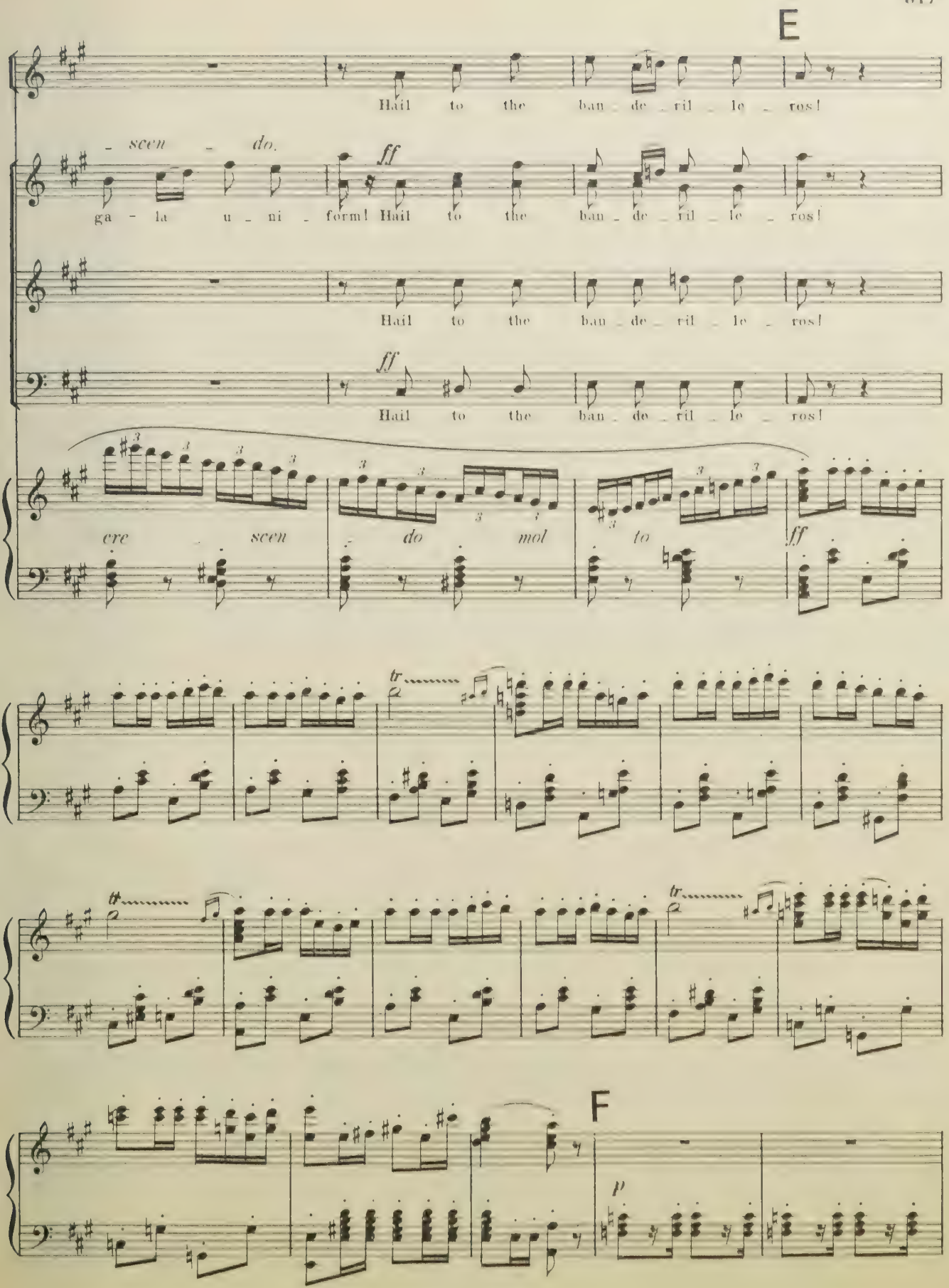
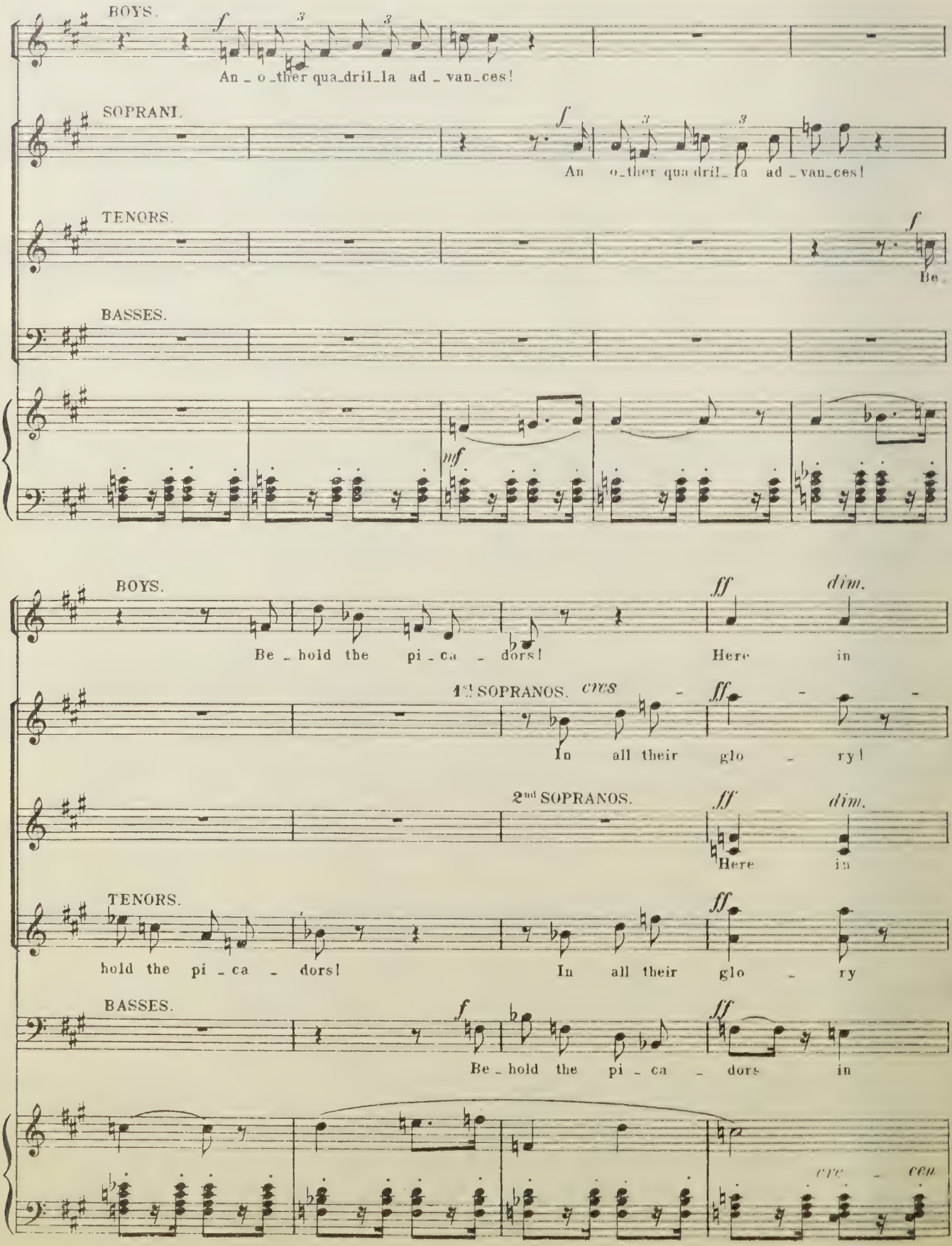
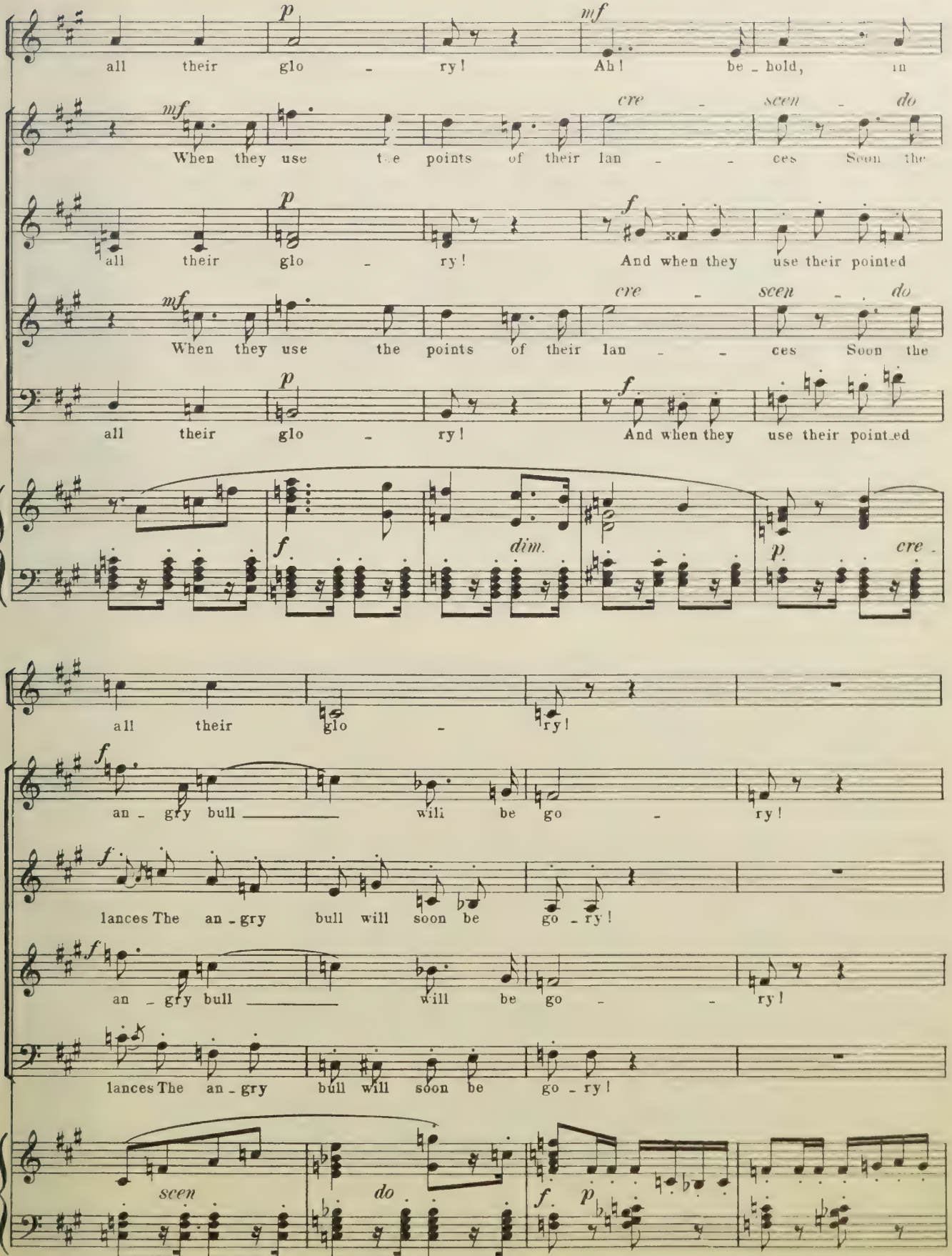
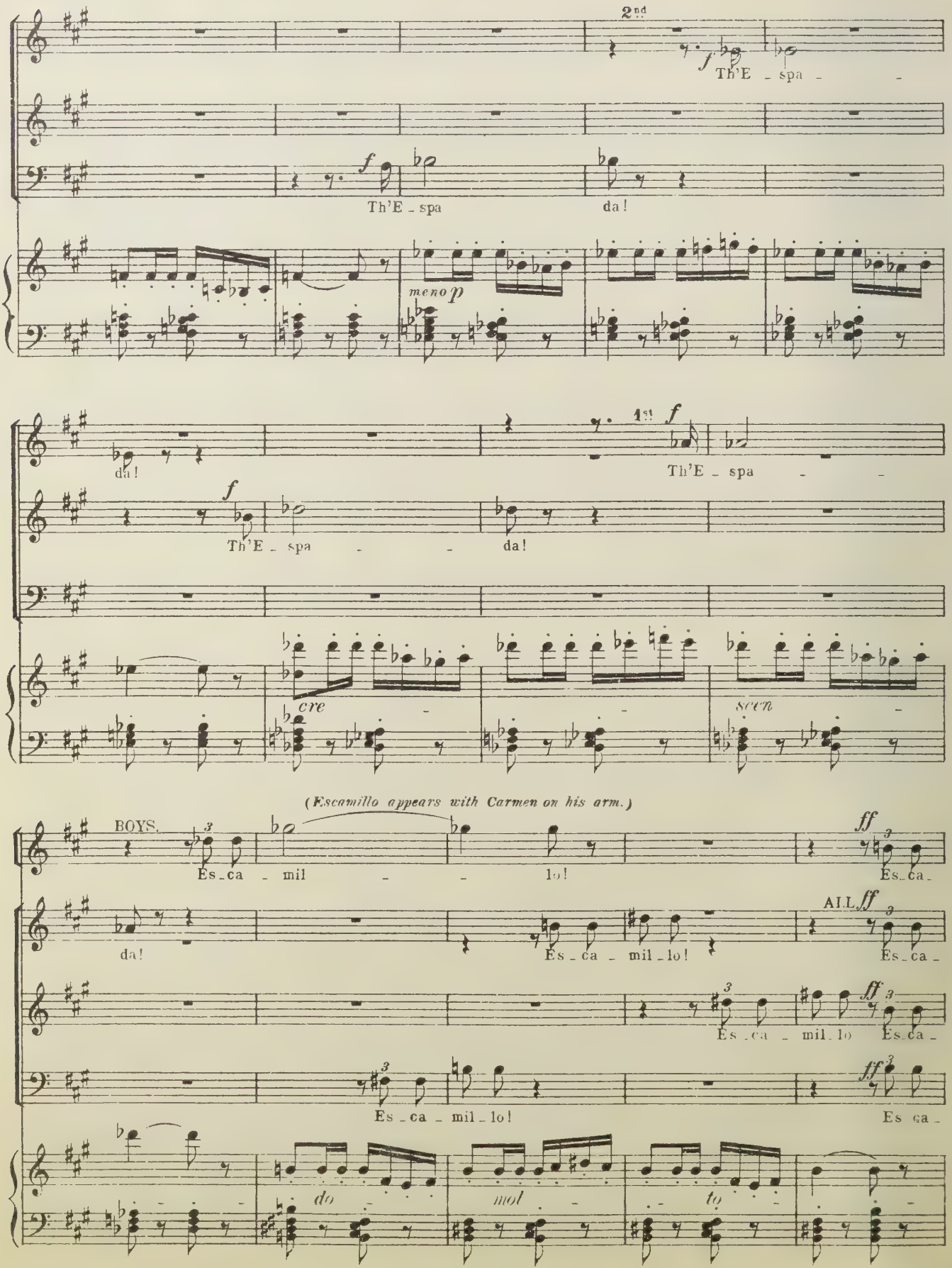
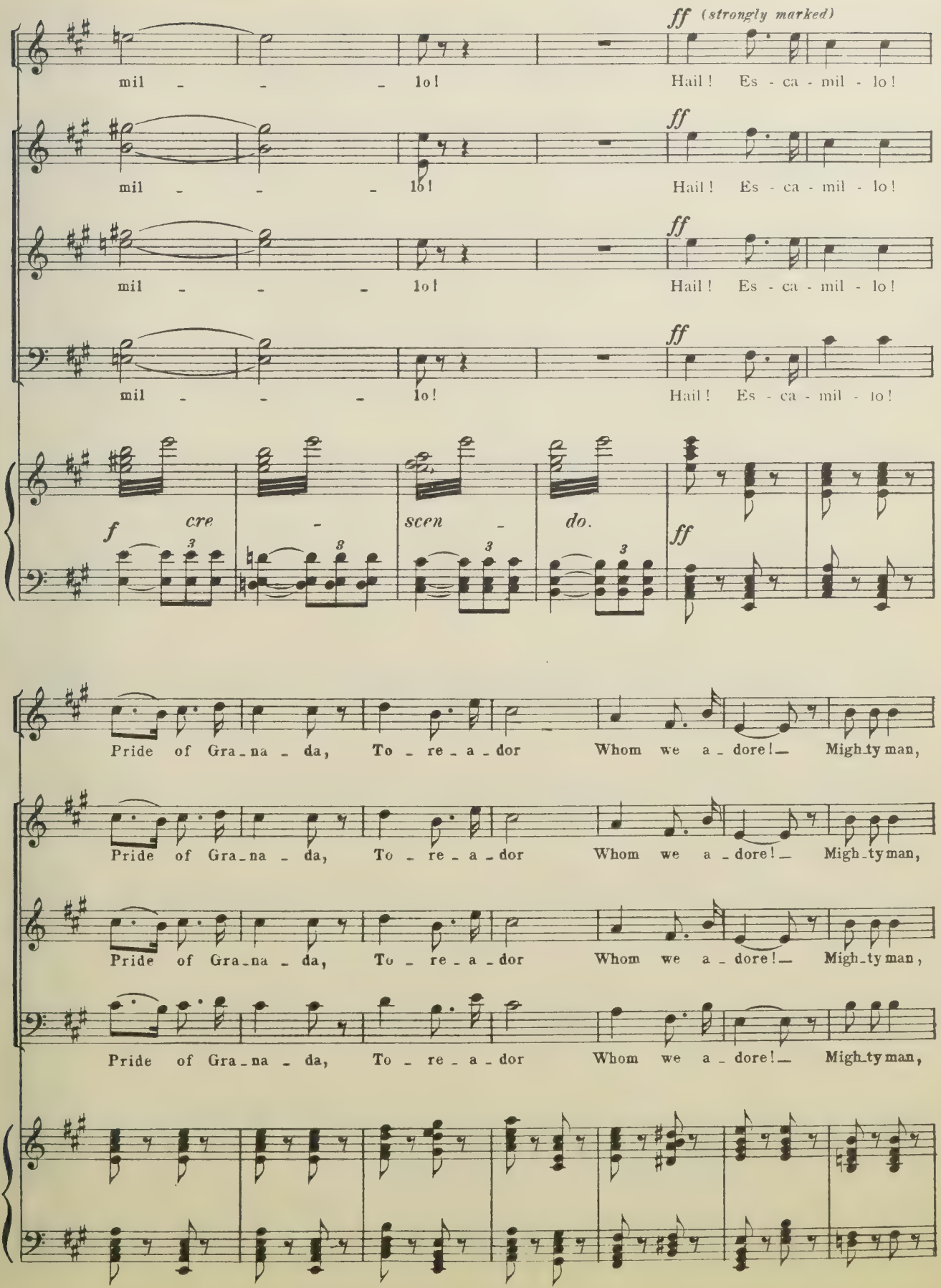

D
SOPRANI
Here come the ban_de_ril_le_ros, You see the swagger of their
You see!
bear_ing, You see the pride be_hind their
You see!
You see!
You see!
look so calm, The spar_kle of the lace all gold_en. That decks their
cres
You see!
You see!

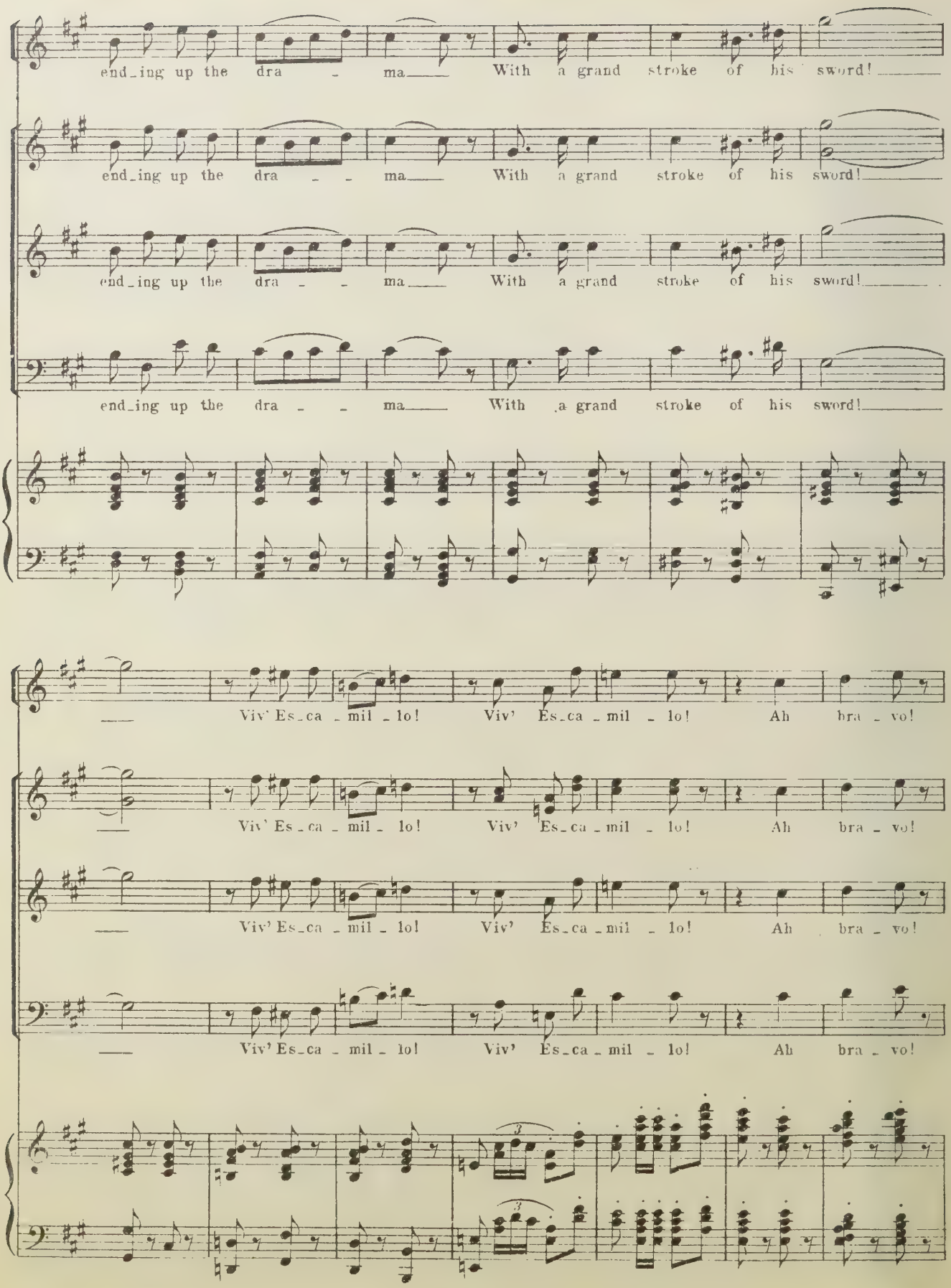

E
Hail to the ban - de - ril - le - ros!
- scen - do.
ga - la u - ni - form! Hail to the ban - de - ril - le - ros!
ff
Hail to the ban - de - ril - le - ros!
ff
Hail to the ban - de - ril - le - ros!
cre - scen - do mol - to
ff
tr
tr
tr
F
p

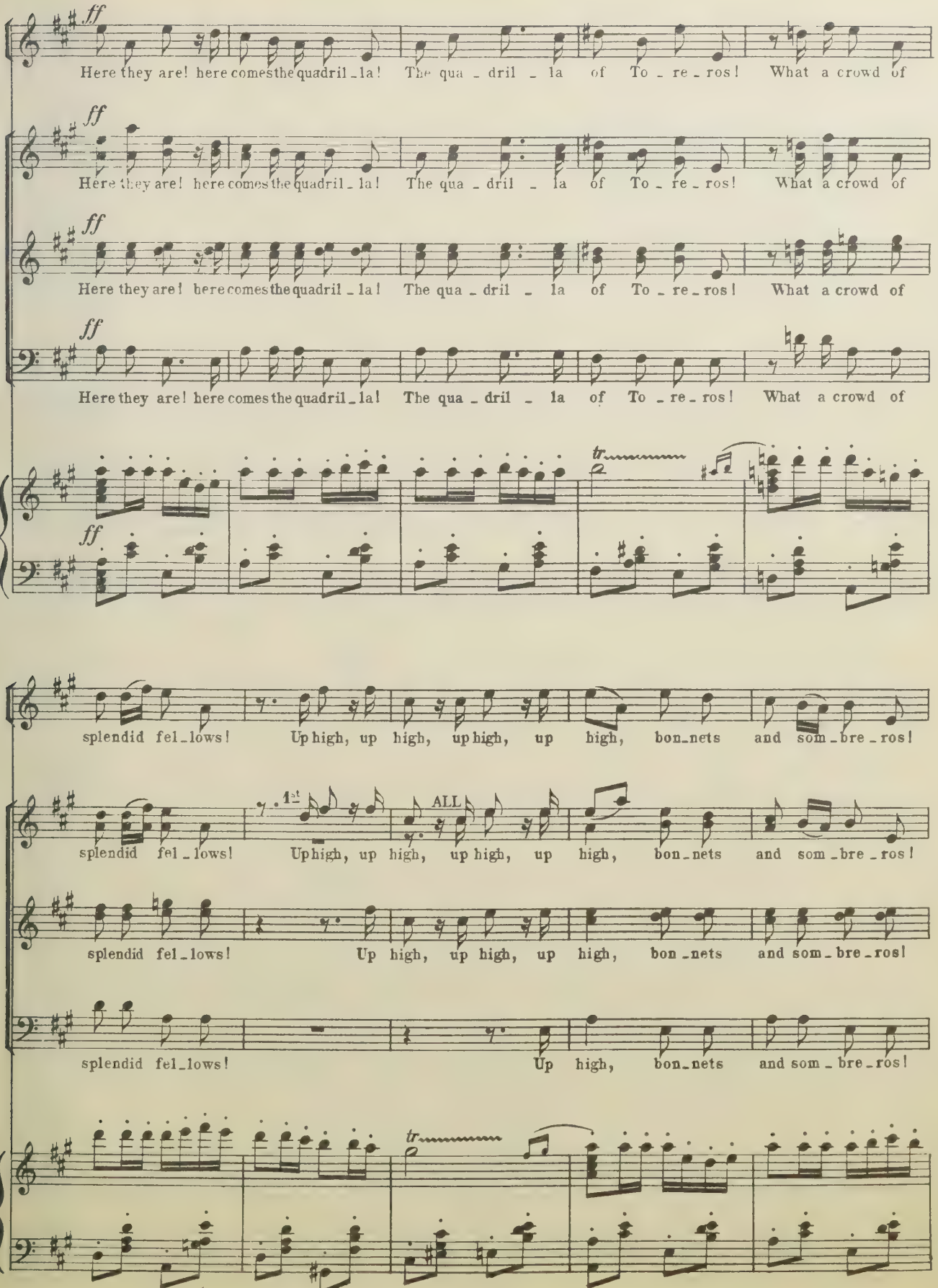

BOYS.
An _ o _ther qua_dril_la ad _ van_ces!
SOPRANI.
An o_ther qua dril_ la ad _van_ces!
TENORS.
Be _
BASSES.
BOYS.
Be _ hold the pi _ ca _ dors!
Here in
1st SOPRANOS.
In all their glo _ ry!
2nd SOPRANOS.
Here in
TENORS.
hold the pi _ ca _ dors!
In all their glo _ ry
BASSES.
Be _ hold the pi _ ca _ dors in


p
mf
all their glo - ry! Ah! be - hold, in
mf
cre - scen - do
When they use the points of their lan - - ces Soon the
p
f
all their glo - ry! And when they use their pointed
mf
cre - scen - do
When they use the points of their lan - - ces Soon the
p
f
all their glo - ry! And when they use their pointed
f
dim.
p
cre -
all their glo - ry!
f
an - gry bull will be go - ry!
f
lances The an - gry bull will soon be go - ry!
f
an - gry bull will be go - - ry!
lances The an - gry bull will soon be go - ry!
scen
do
f
p

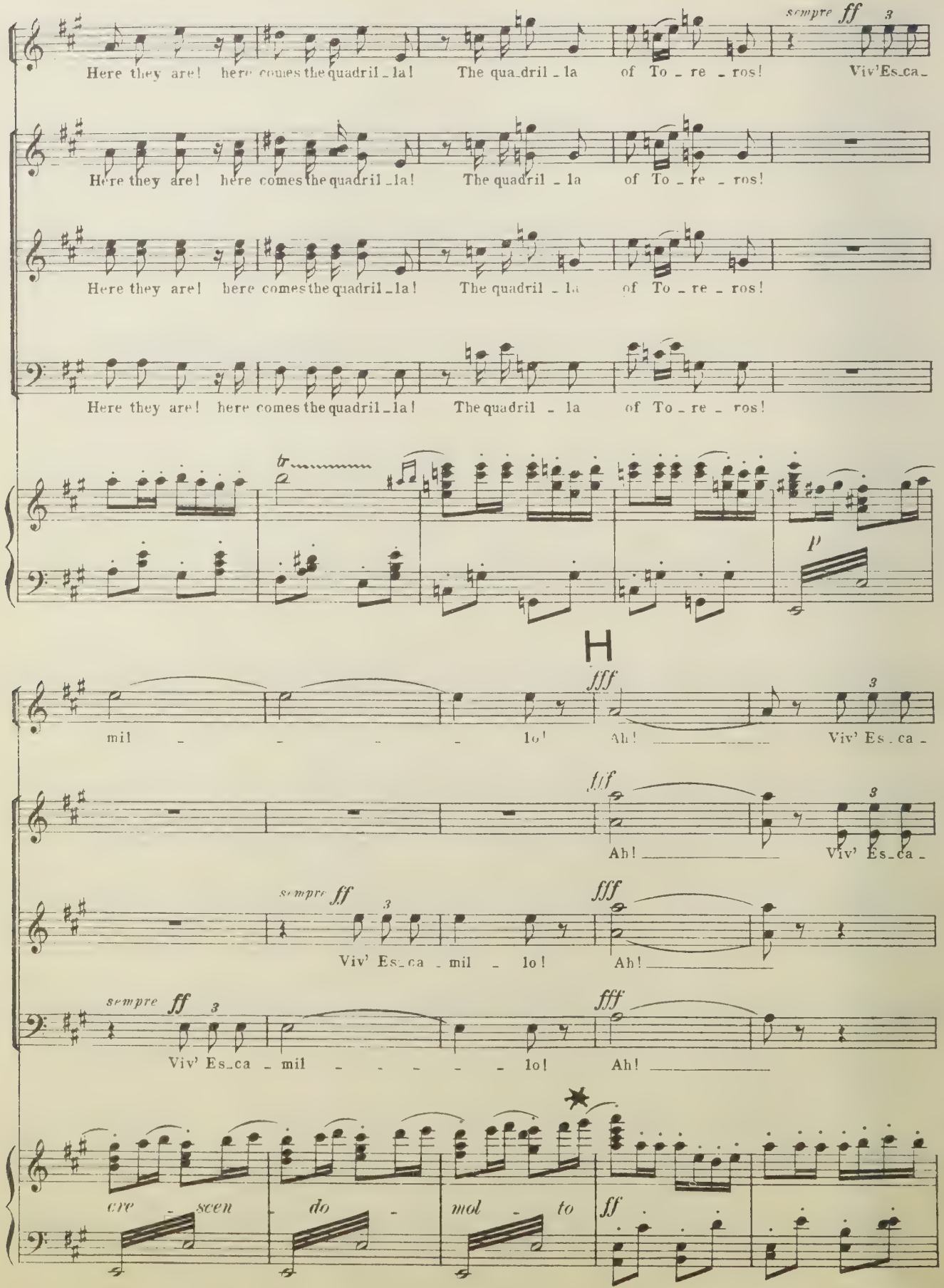

2nd
f
Th'E - spa -
f
Th'E - spa
da!
meno p
da!
1st f
Th'E - spa -
f
Th'E - spa - -
da!
cre -
scen -
(Escamillo appears with Carmen on his arm.)
BOYS.
Es - ca - mil - - lo!
ff
Es - ca -
da!
Es - ca - mil - lo!
ALL ff
Es - ca -
Es - ca - mil - lo
Es - ca -
Es - ca - mil - lo!
Es - ca -
do -
mol -
to -

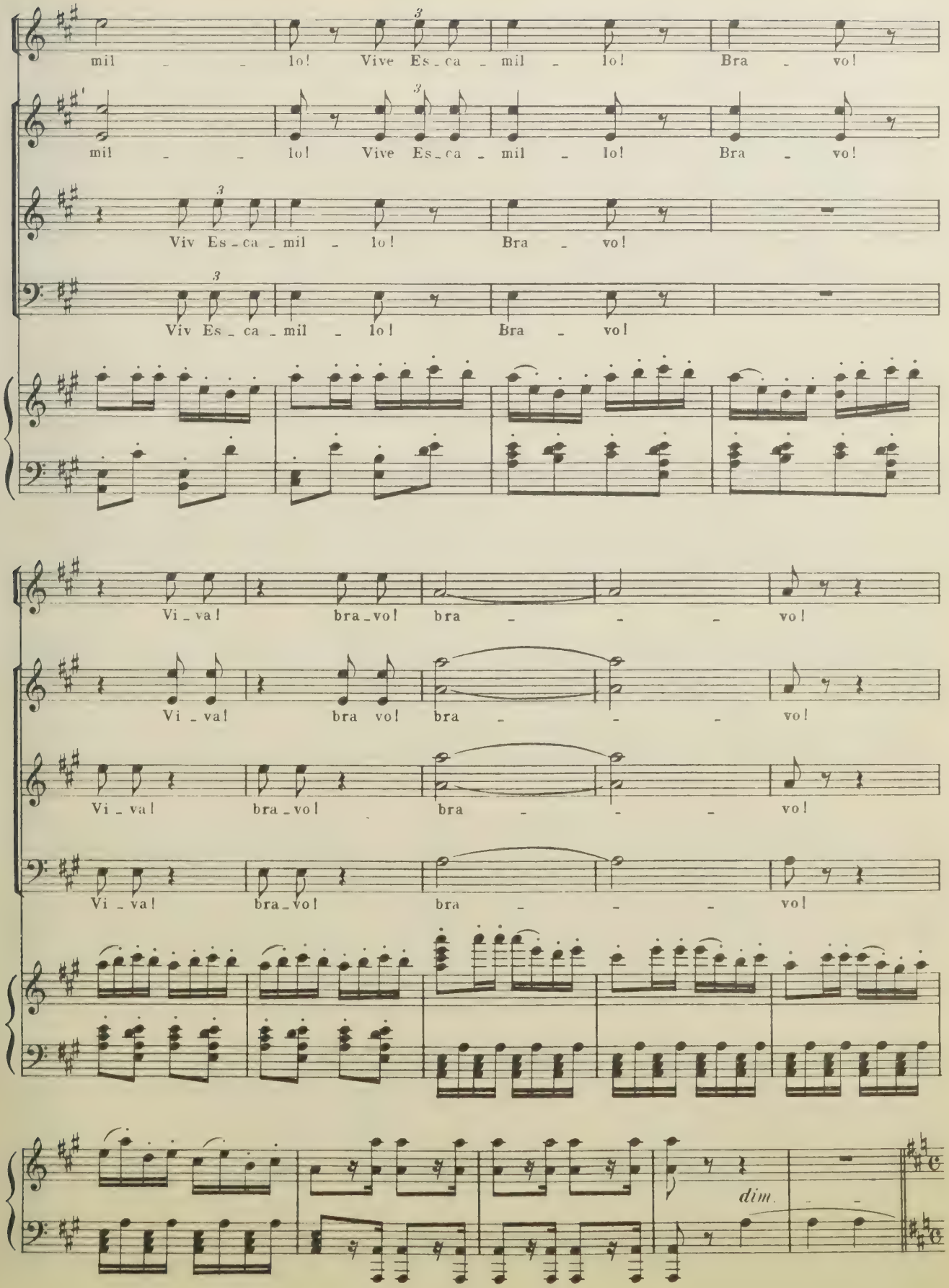

ff (strongly marked)
mil - - - lo!
Hail! Es - ca - mil - lo!
f cre - scen - do.
ff
Pride of Gra - na - da, To - re - a - dor Whom we a - dore! Migh - ty man,


end_ing up the dra _ ma_____ With a grand stroke of his sword!
end_ing up the dra _ _ ma_____ With a grand stroke of his sword!
end_ing up the dra _ _ ma_____ With a grand stroke of his sword!
end_ing up the dra _ _ ma_____ With a grand stroke of his sword!
Viv' Es_ca _ mil _ lo! Viv' Es_ca _ mil _ lo! Ah bra _ vo!
Viv' Es_ca _ mil _ lo! Viv' Es_ca _ mil _ lo! Ah bra _ vo!
Viv' Es_ca _ mil _ lo! Viv' Es_ca _ mil _ lo! Ah bra _ vo!
Viv' Es_ca _ mil _ lo! Viv' Es_ca _ mil _ lo! Ah bra _ vo!


ff
Here they are! here comes the quadril - la! The qua - dril - la of To - re - ros! What a crowd of
splendid fel - lows! Up high, up high, up high, up high, bon - nets and som - bre - ros!
1st
ALL
tr

NOTE:—OPTIONAL CUT FROM * TO * (H)


sempre ff
Here they are! here comes the quadril_la! The qua_dril_la of To_re_ros! Viv'Es_ca_
Here they are! here comes the quadril_la! The quadril_la of To_re_ros!
Here they are! here comes the quadril_la! The quadril_la of To_re_ros!
Here they are! here comes the quadril_la! The quadril_la of To_re_ros!
tr
p
H
fff
mil_lo! Ah! Viv' Es_ca_
Ah! Viv' Es_ca_
sempre ff
Viv' Es_ca_mil_lo! Ah!
Viv' Es_ca_mil_lo! Ah!
cre_scen_do mol_to ff


mil - - lo! Vive Es-ca - mil - lo! Bra - vo!
mil - - lo! Vive Es-ca - mil - lo! Bra - vo!
Viv Es-ca - mil - lo! Bra - vo!
Viv Es - ca - mil - lo! Bra - vo!
Vi - va! bra-vo! bra - - - vo!
Vi - va! bra vo! bra - - - vo!
Vi - va! bra-vo! bra - - - vo!
Vi - va! bra-vo! bra - - - vo!
dim.

Andantino quasi allegretto.

ESCAMILLO. *(to Carmen.)*

p espress.

If you love me, Car - men, if you love me, Car -

Andantino quasi allegretto. (♩ = 104.)

p

men, you shall be Proud in deed when my tri - umph you

CARMEN.

p espress.

Es - ca -

short

p

- pe. If you love me, if you love me.

short *pp*

p

mil - - lo, I love you, love you and let me die if

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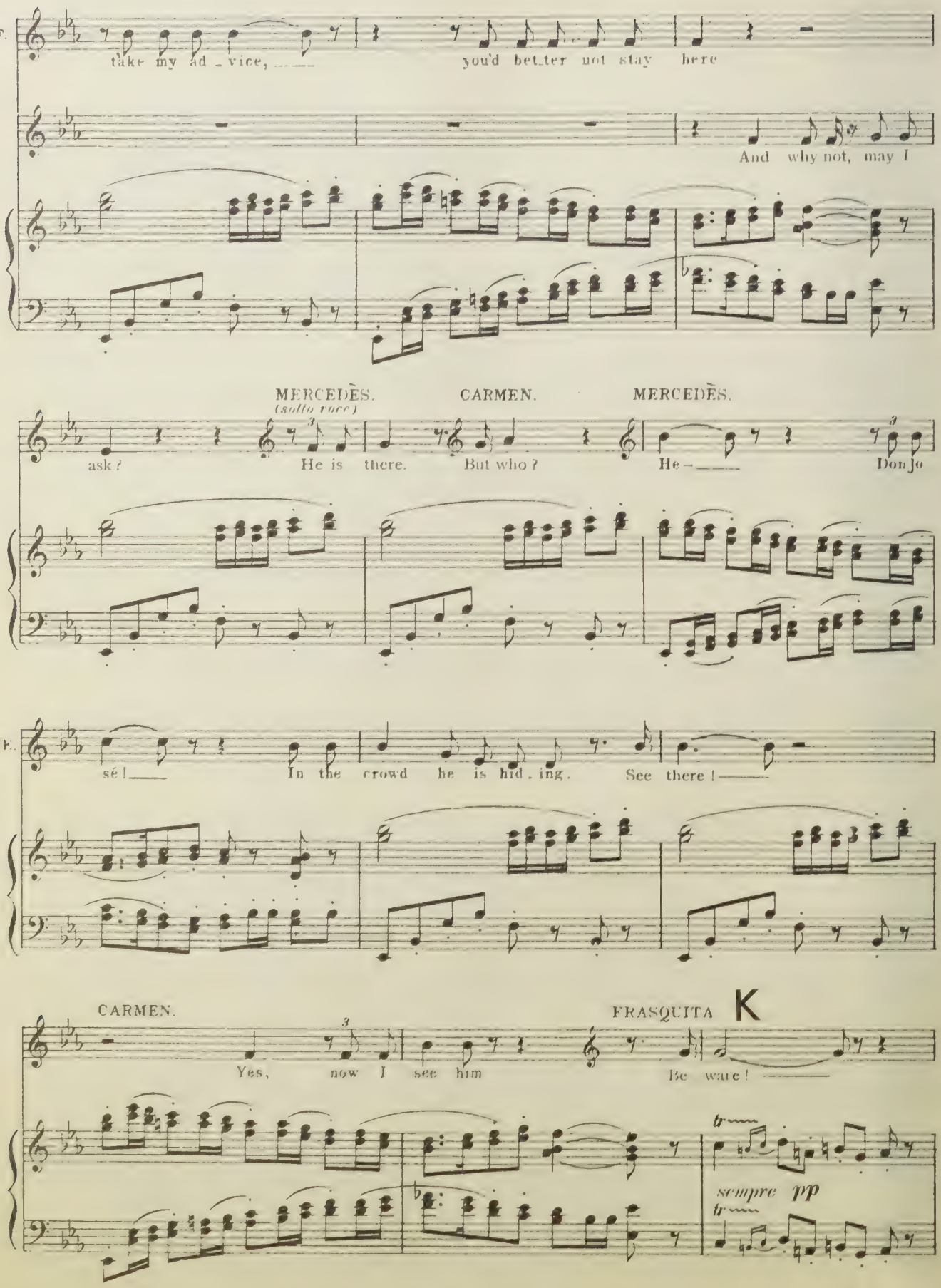
C.
ev er in my life I loved as I love you? Yes, I love ——
ESCAMILLO.
Yes, I love ——
Moderato.
C.
pp
you! Yes, I love —— you!
E.
pp
you! Yes, I love —— you!
BASSES.
ff
Room, room, room for the Se_ñor Al_
Moderato.
(♩=100)
short
pp
f
_ ca _ de!
(The Alcade moves slowly across the square followed by the Alguazils, and enters the circus, followed by the crowd.)
pp
FRASQUITA. sotto voce
Car_men, ——

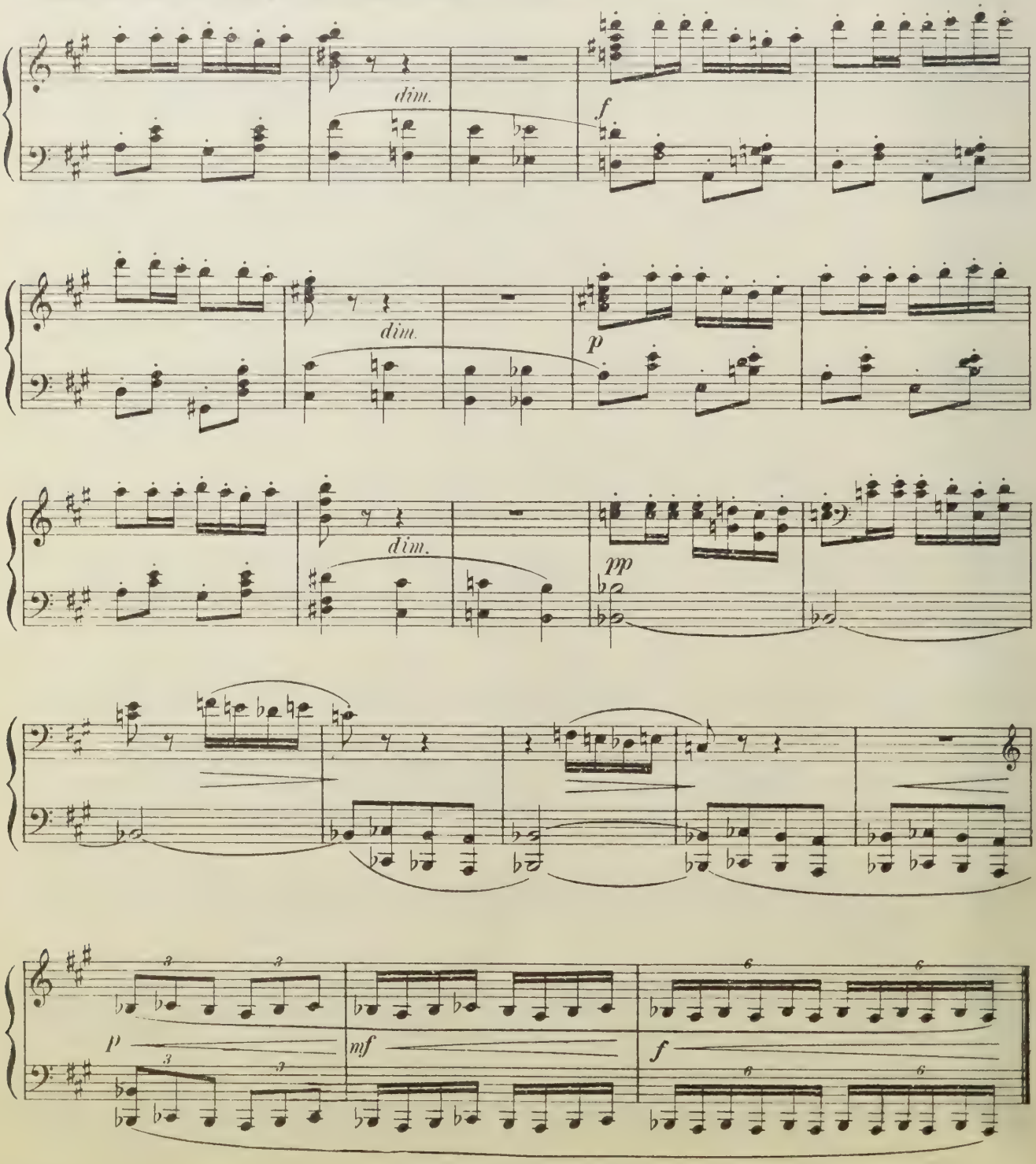

F.
take my ad _ vice, ____
you'd bet_ter not stay here
And why not, may I
MERCEDÈS.
(sotto voce)
CARMEN.
MERCEDÈS.
ask?
He is there.
But who?
He – ____
Don Jo
sé! ____
In the crowd he is hid . ing.
See there! ____
CARMEN.
FRASQUITA
K
Yes, now I see him
Be ware! ____
tr
sempre pp
tr

CARMEN.
I am not the wo_man to fear Don Jo_se!
I shall
MERCEDES
C.
wait... I have something to say.
Car men,
Car
CARMEN.
FRASQUITA.
ME.
-men,— take care!
I do not fear!
Be
F.
ware!
a po_ co a po_ co cre_scen_do ed ac_ce_le

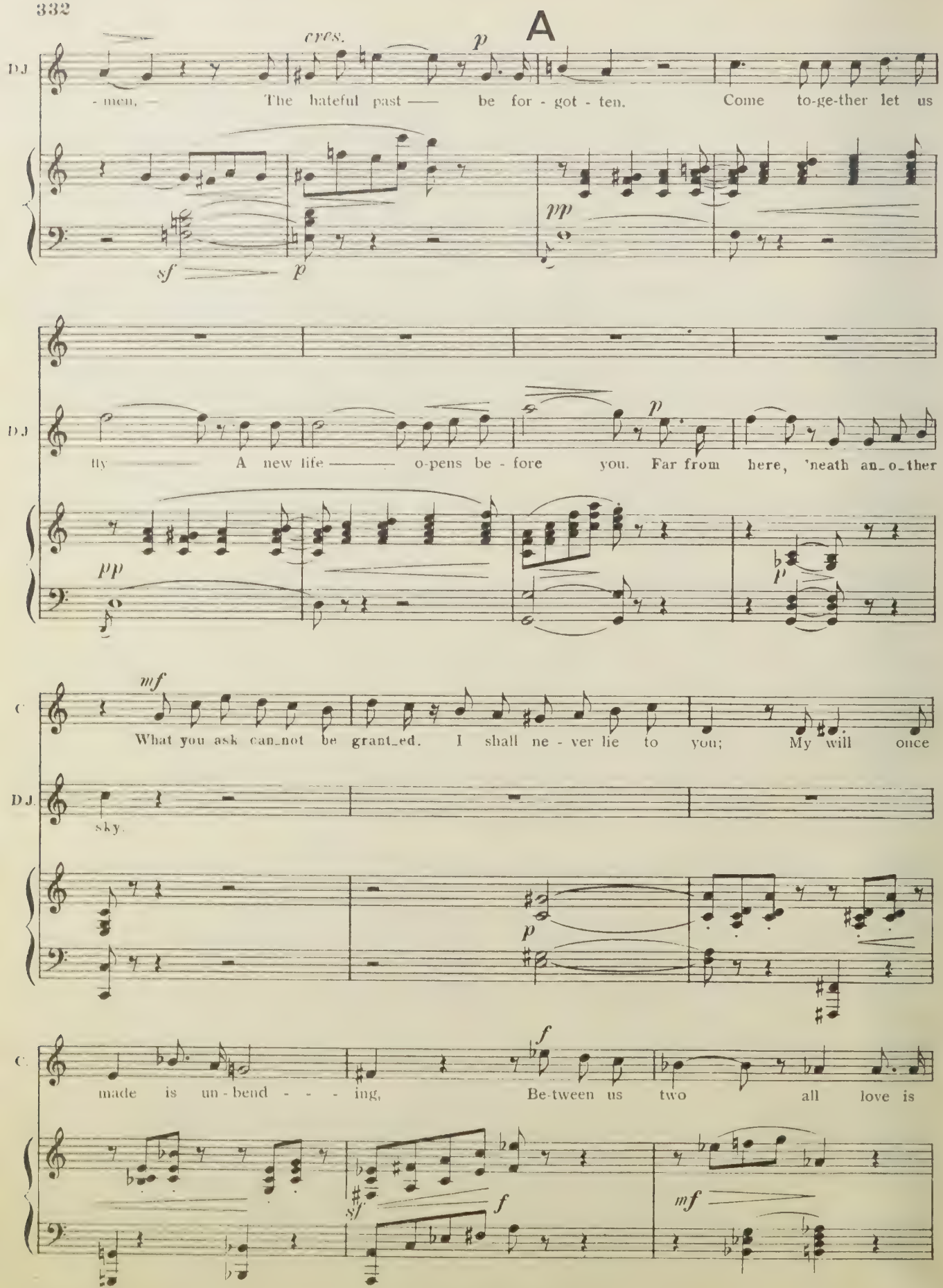
1º tempo allegro. (♩ = 116.)

(The crowd having entered the circus,

Frasquita and Mercedès also go in, leaving Carmen with Don José, who is seen standing at the back.)



Nº 27. DUET and FINALE.



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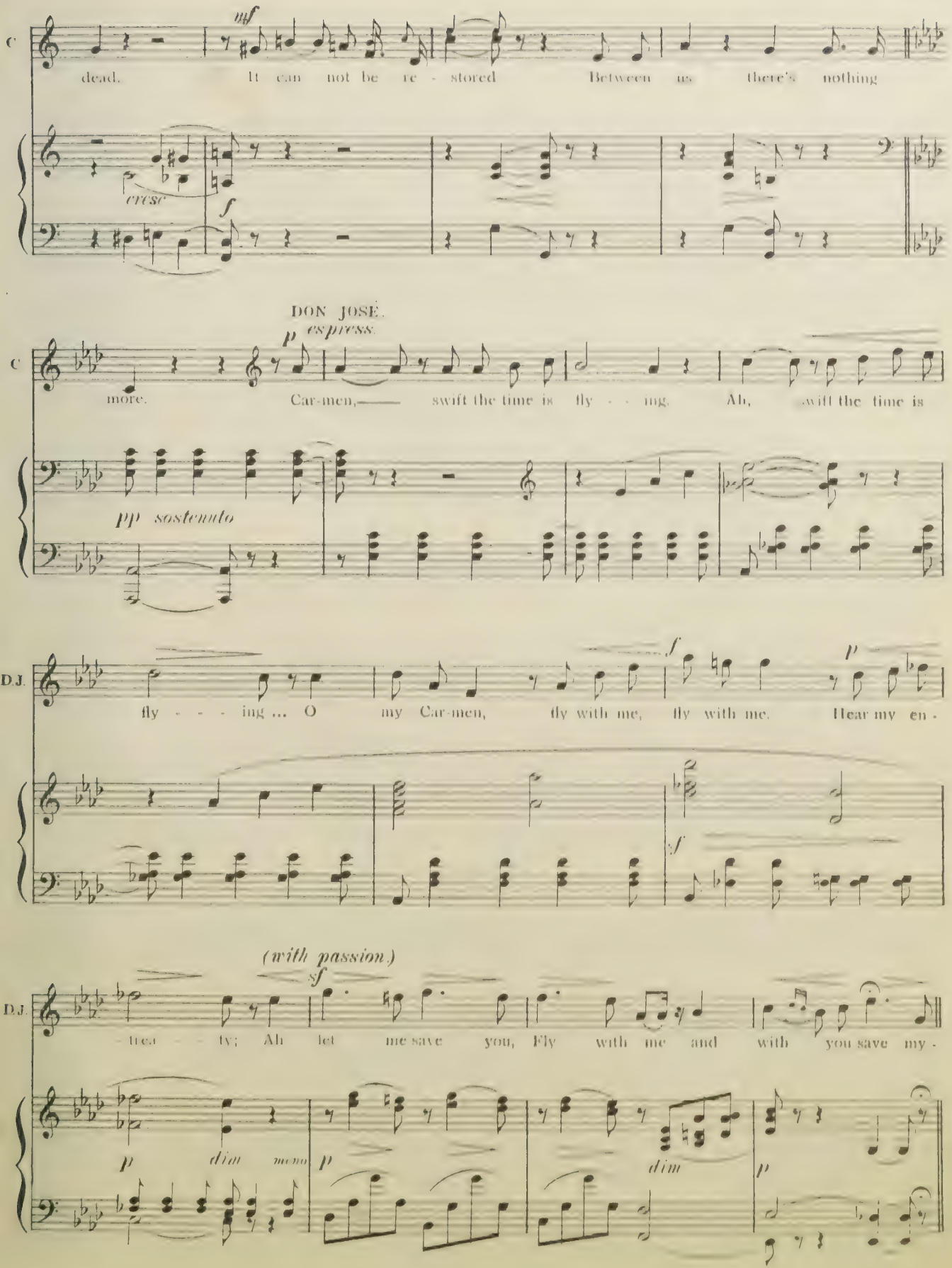
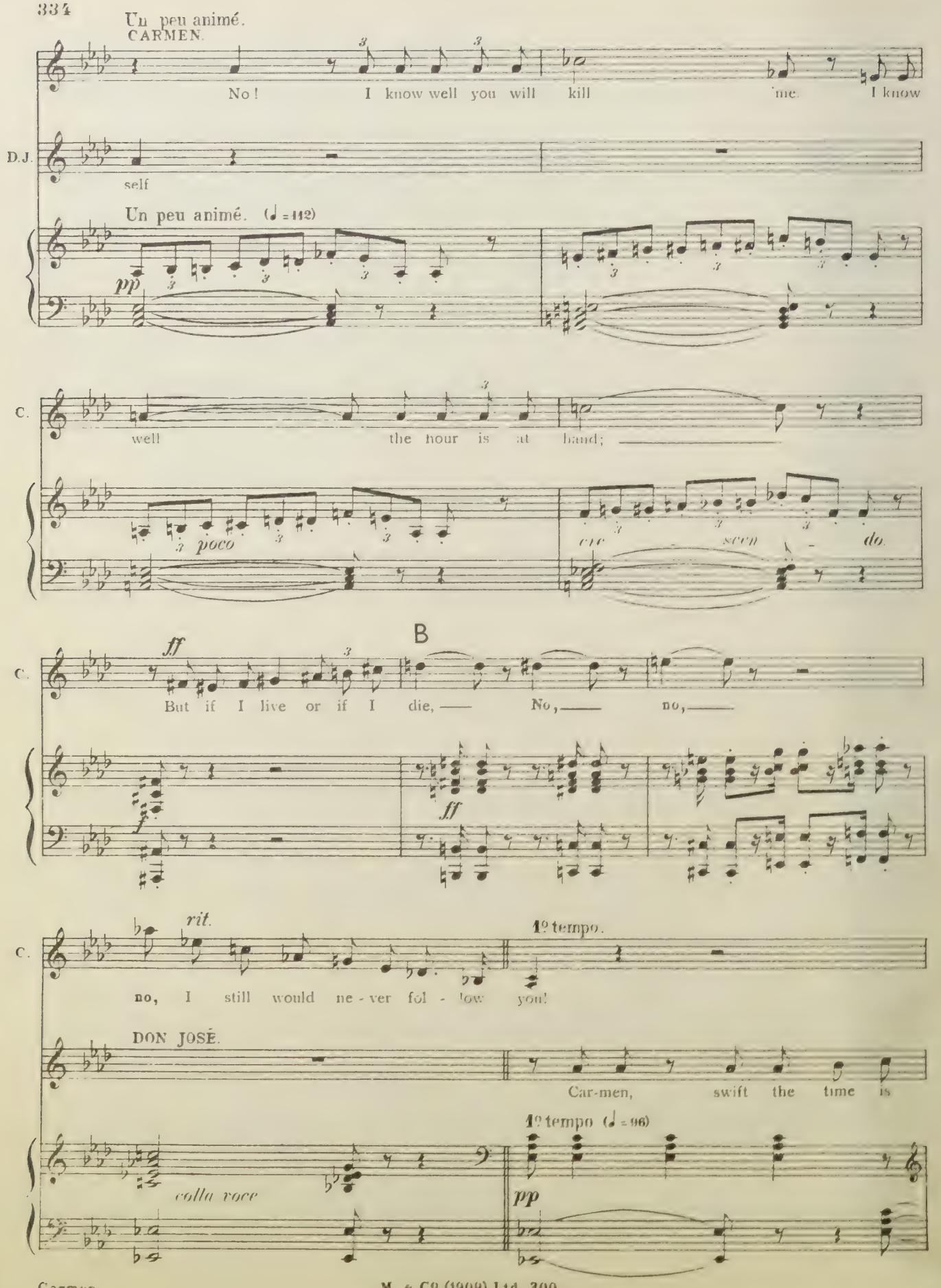

C
mf
dead. It can not be re - stored Between us there's nothing
cresc
f
DON JOSÉ.
espress.
p
C
more. Car-men, swift the time is fly - - ing. Ah, swift the time is
pp sostenuto
D.J.
fly - - - ing ... O my Car-men, fly with me, fly with me. Hear my en -
f
p
f
(with passion)
sf
D.J.
- trea - - ty; Ah let me save you, Fly with me and with you save my -
p
dim
morendo
p
dim
p



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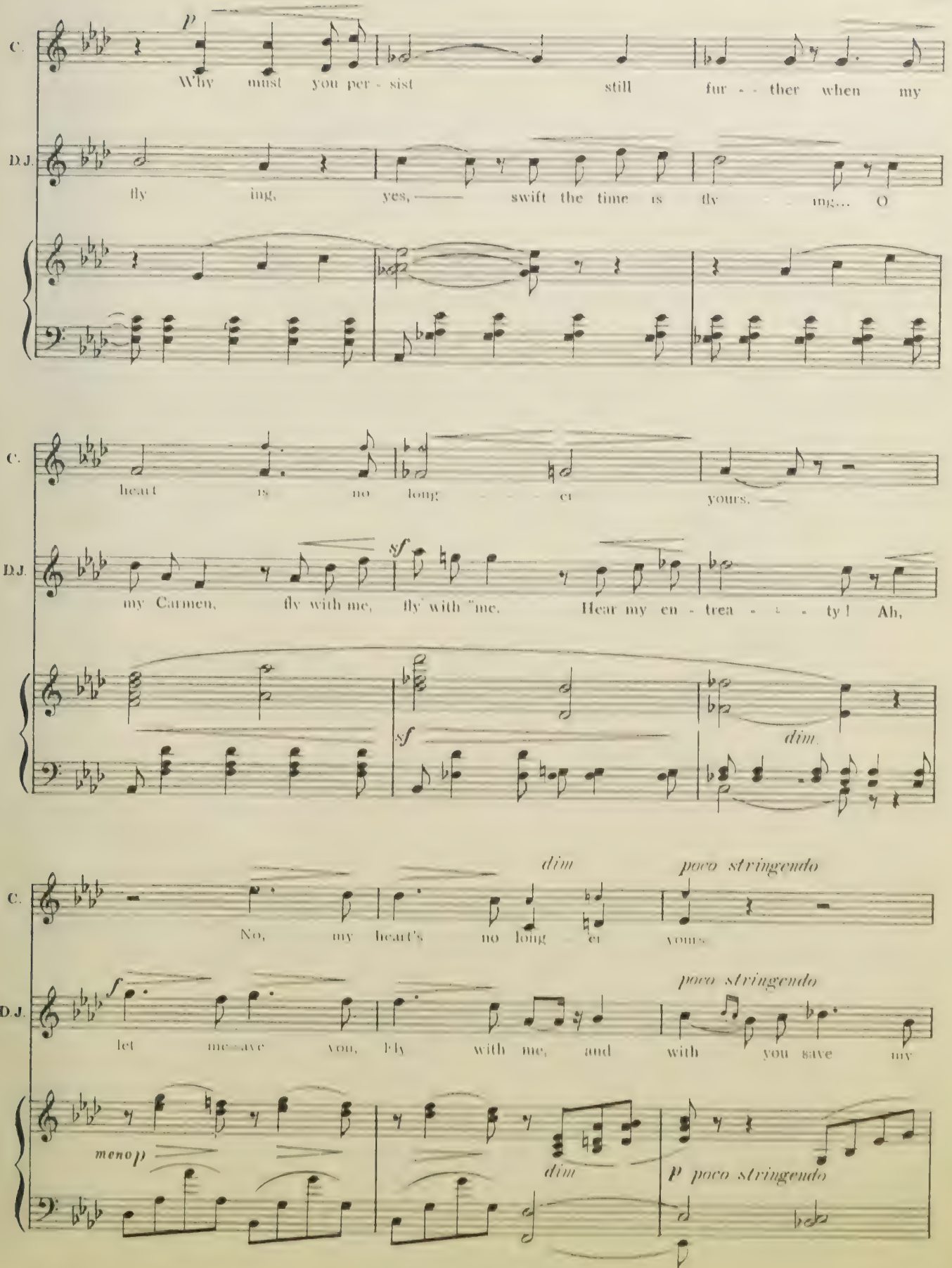
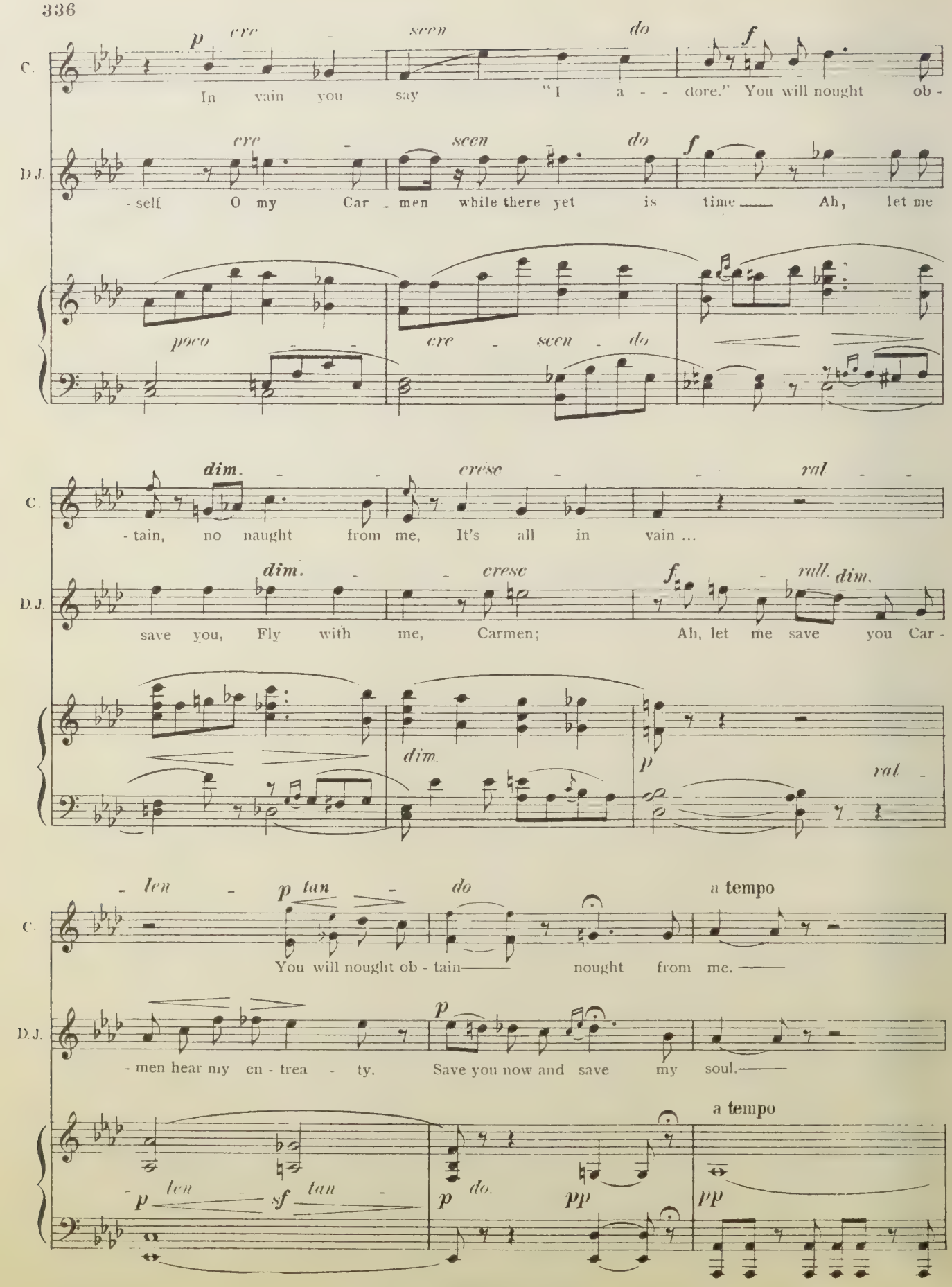
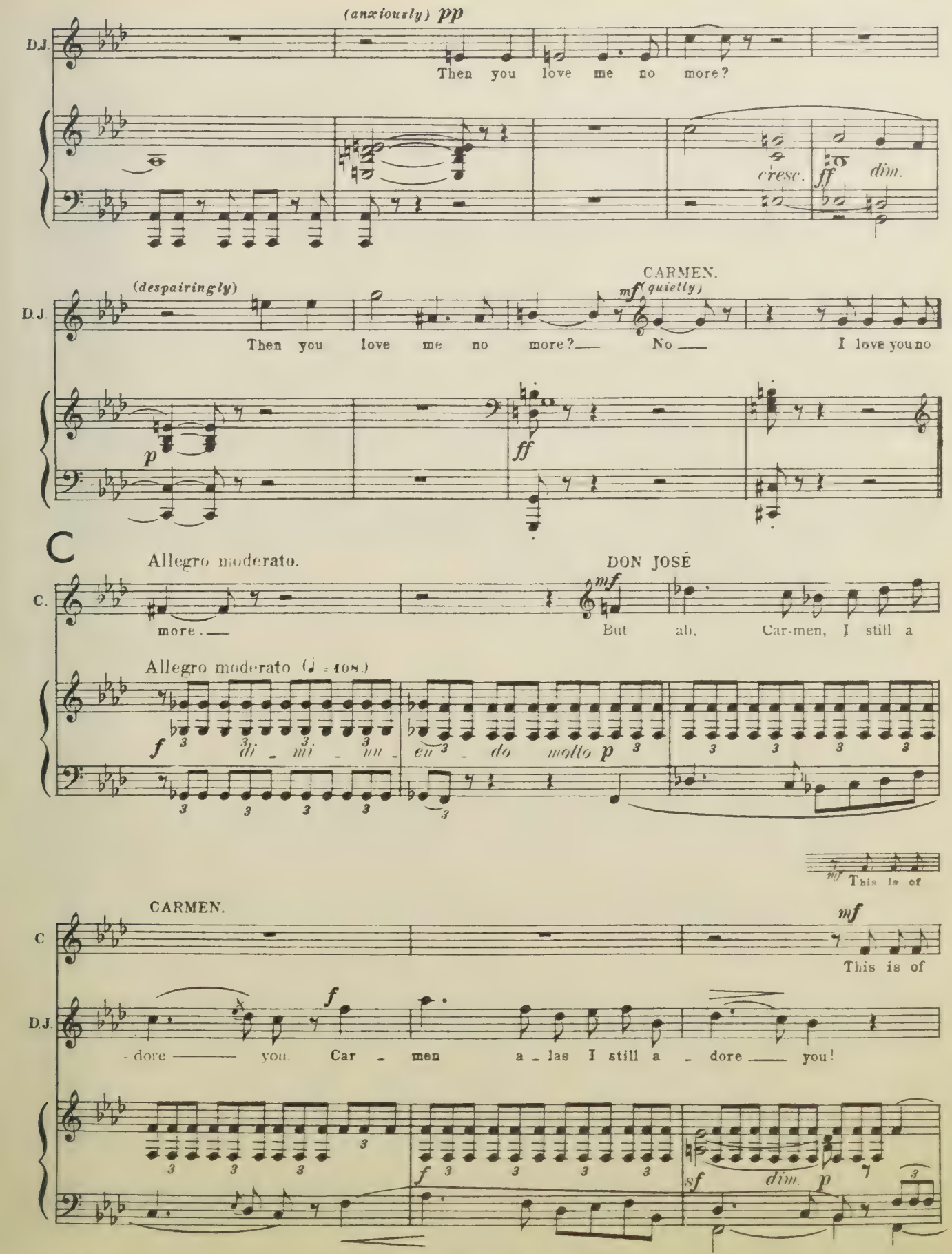

C.
p
Why must you per - sist still fur - - ther when my
D.J.
fly ing, yes, swift the time is fly - - ing... O
heart is no long - - - er yours.
my Carmen, fly with me, fly with me, Hear my en - trea - - - ty! Ah,
sf
sf
dim.
dim
poco stringendo
No, my heart's no long - er yours.
f
poco stringendo
let me save you, Fly with me, and with you save my
meno p
dim
P poco stringendo


C.
D.J.
p cre - scen do f
In vain you say "I a - - dore." You will nought ob -
cre - scen do f
- self O my Car - men while there yet is time Ah, let me
poco cre - scen - do
dim. - - cresc - - ral - -
- tain, no naught from me, It's all in vain ...
dim. - - cresc f - rall. dim.
save you, Fly with me, Carmen; Ah, let me save you Car -
dim.
p ral -
- len - p tan - do a tempo
You will nought ob - tain nought from me.
p
- men hear my en - trea - ty. Save you now and save my soul.
a tempo
- p len - sf tan -
p do. pp pp



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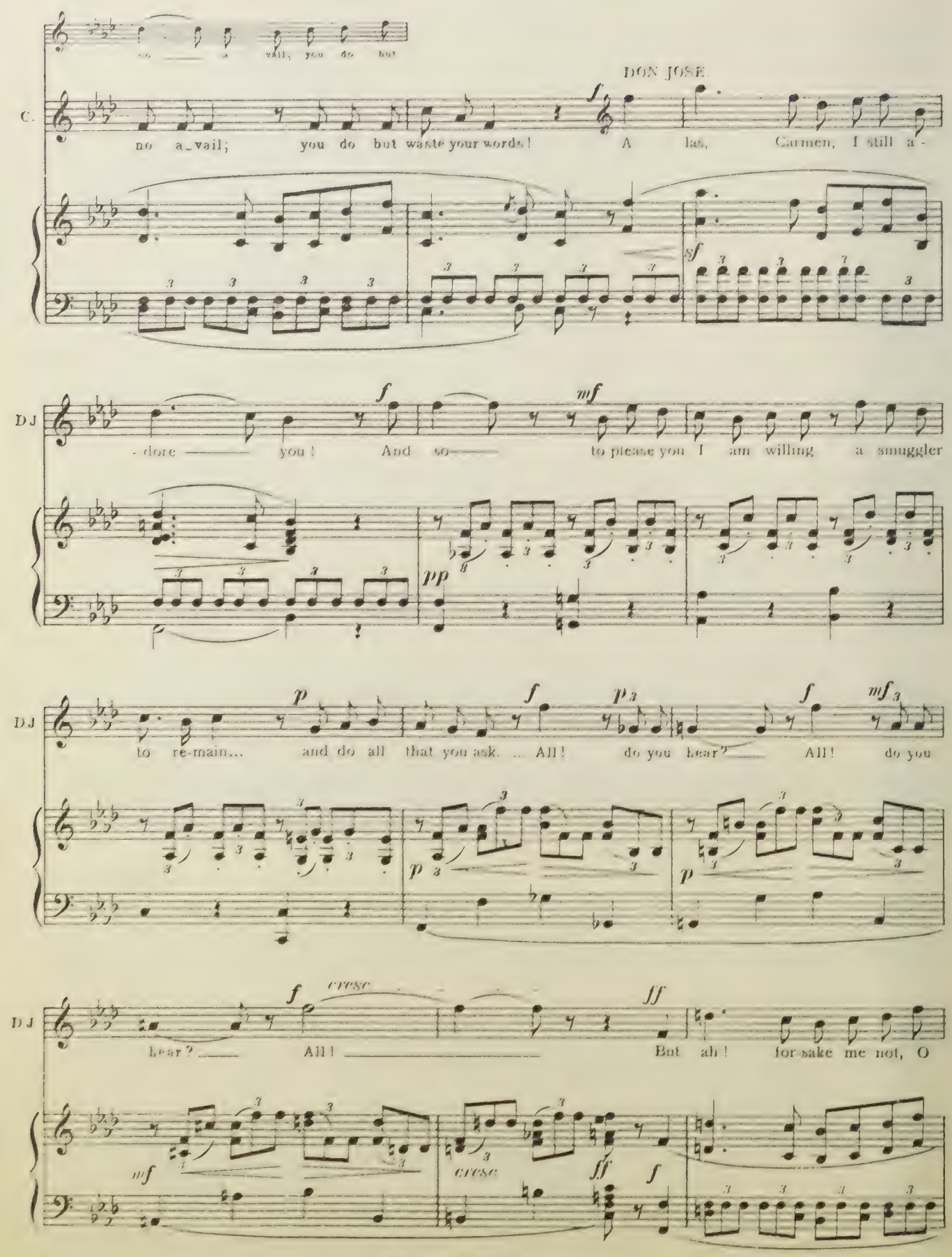
DON JOSE.
C.
no a_vail; you do but waste your words! A las, Carmen, I still a-
DJ
-dore you! And so to please you I am willing a smuggler
to re-main... and do all that you ask. ... All! do you hear? All! do you
DJ
hear? All! But ah! for-sake me not, O

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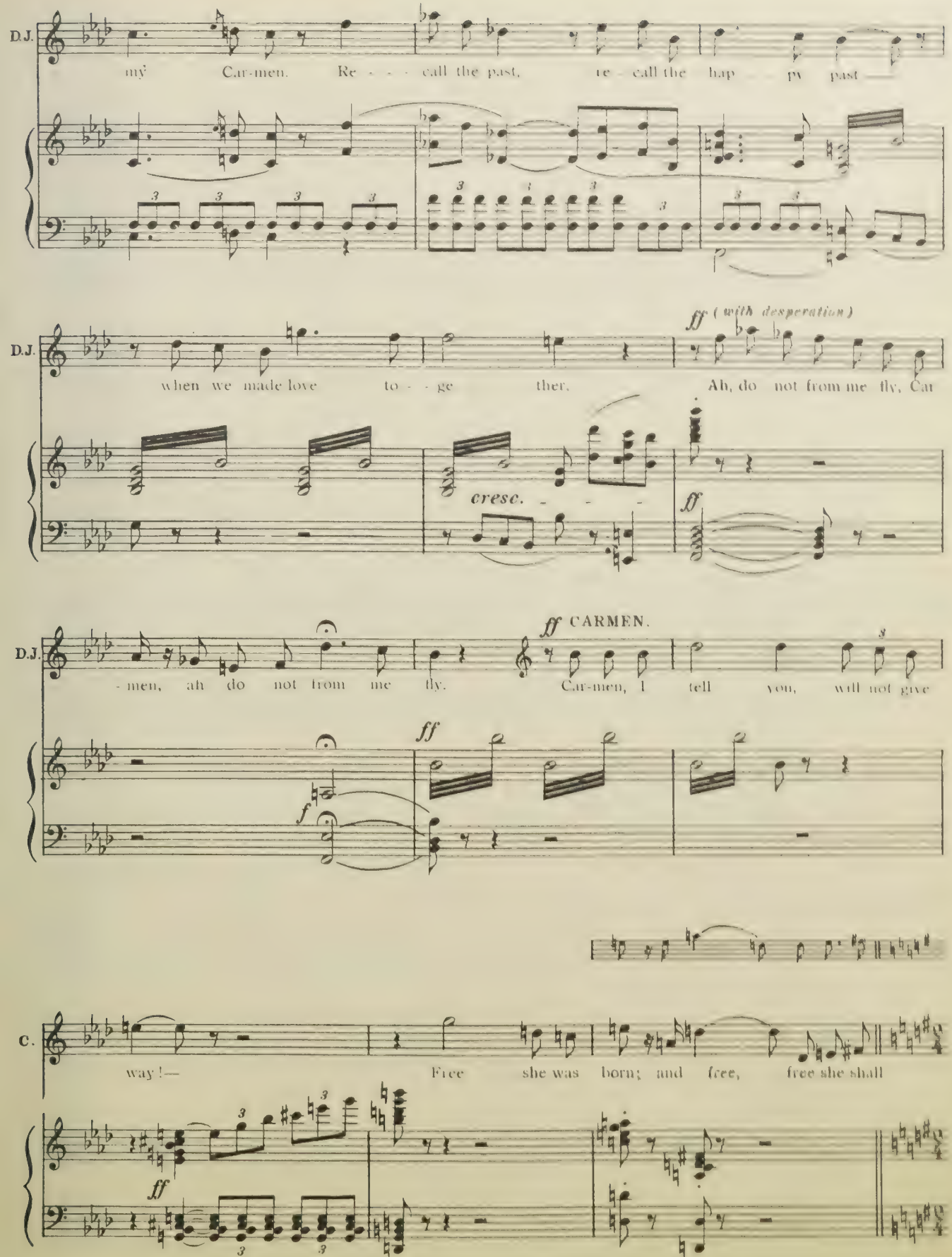
D.J.
my Car-men. Re - - - call the past, re - call the hap - py past
when we made love to - - ge ther.
ff (with desperation)
Ah, do not from me fly, Car
cresc. - - -
ff
D.J.
- men, ah do not from me fly.
ff CARMEN.
Car-men, I tell you, will not give
ff
f
C.
way!—
Free she was born; and free, free she shall
ff

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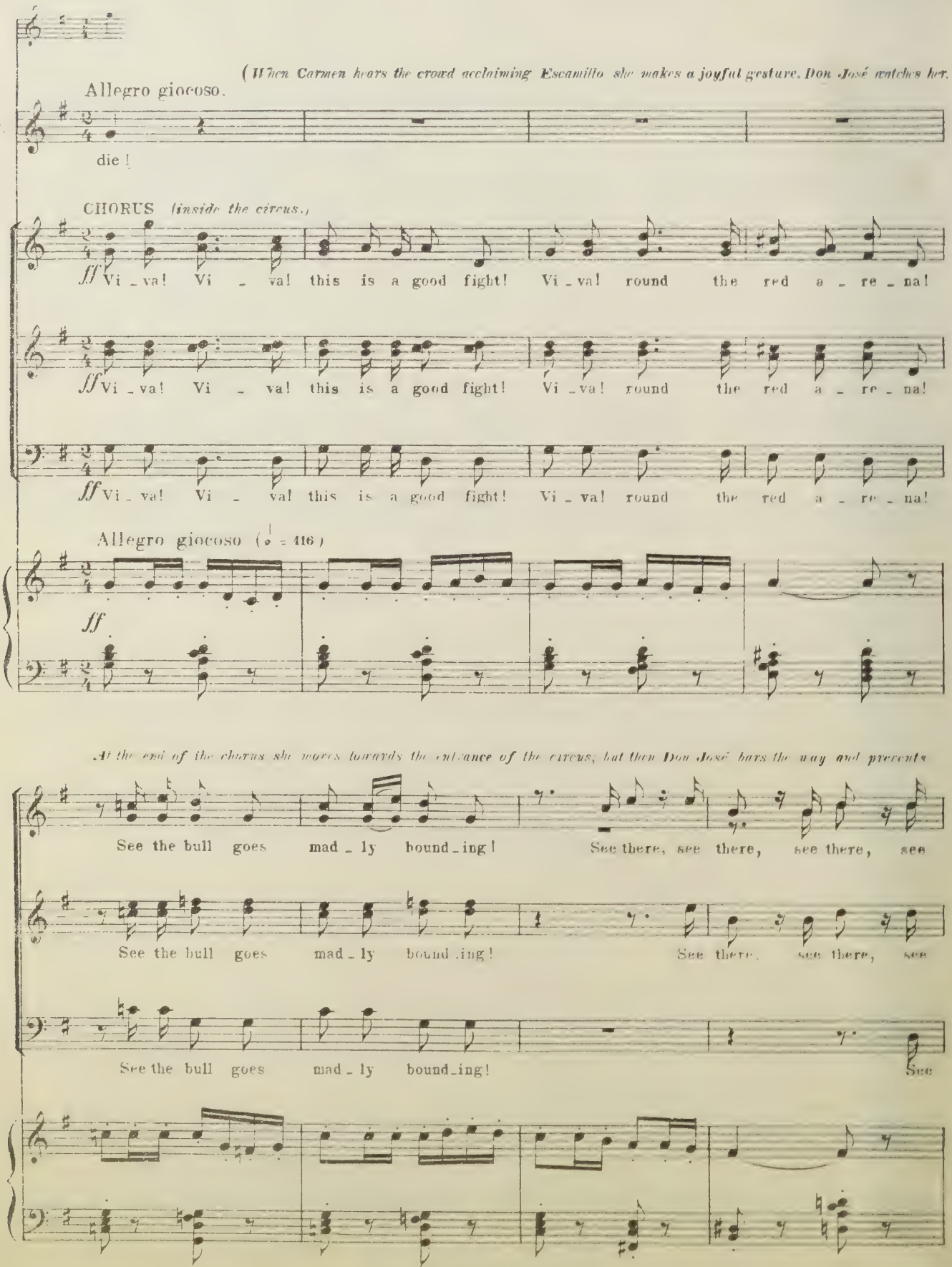
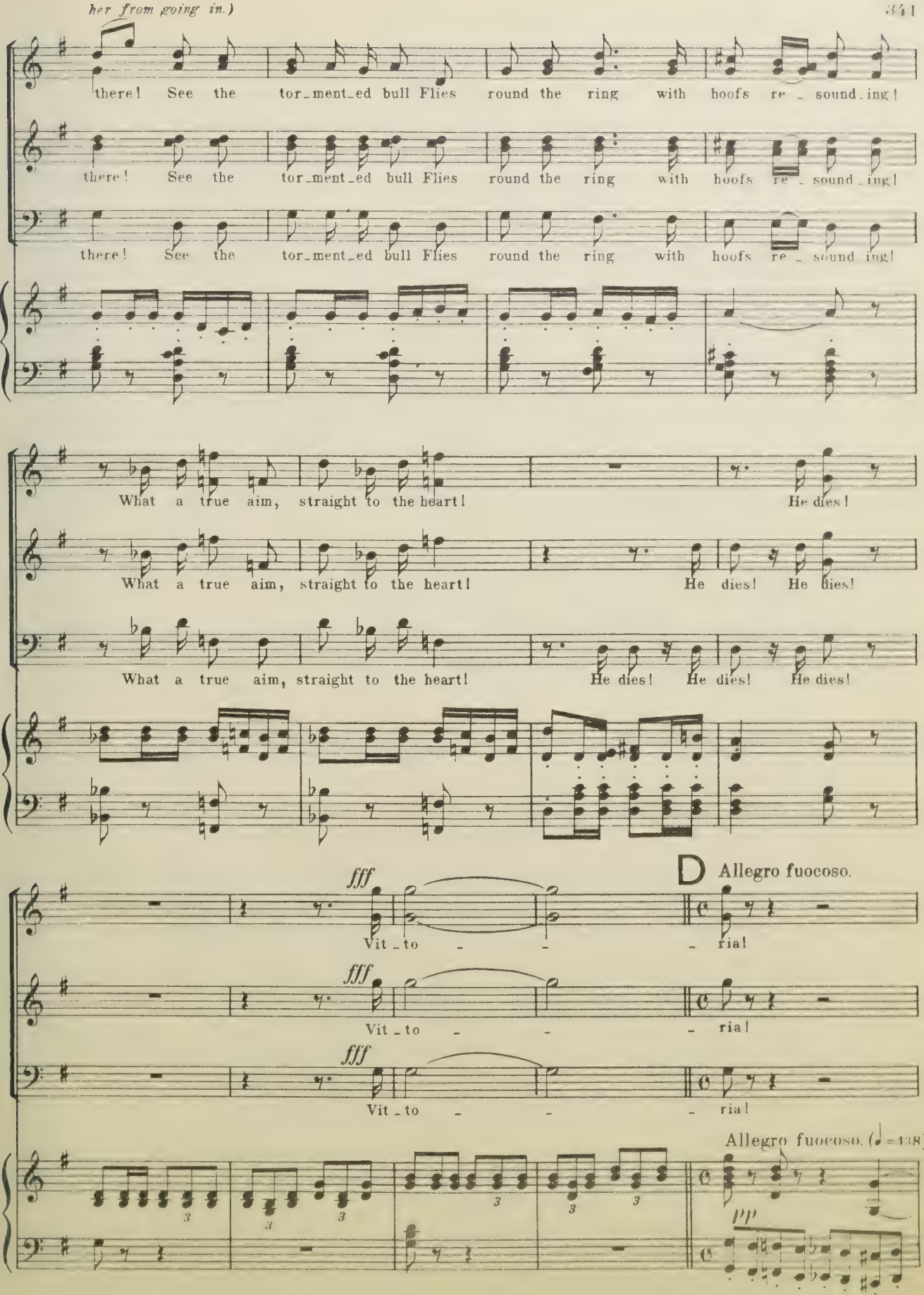
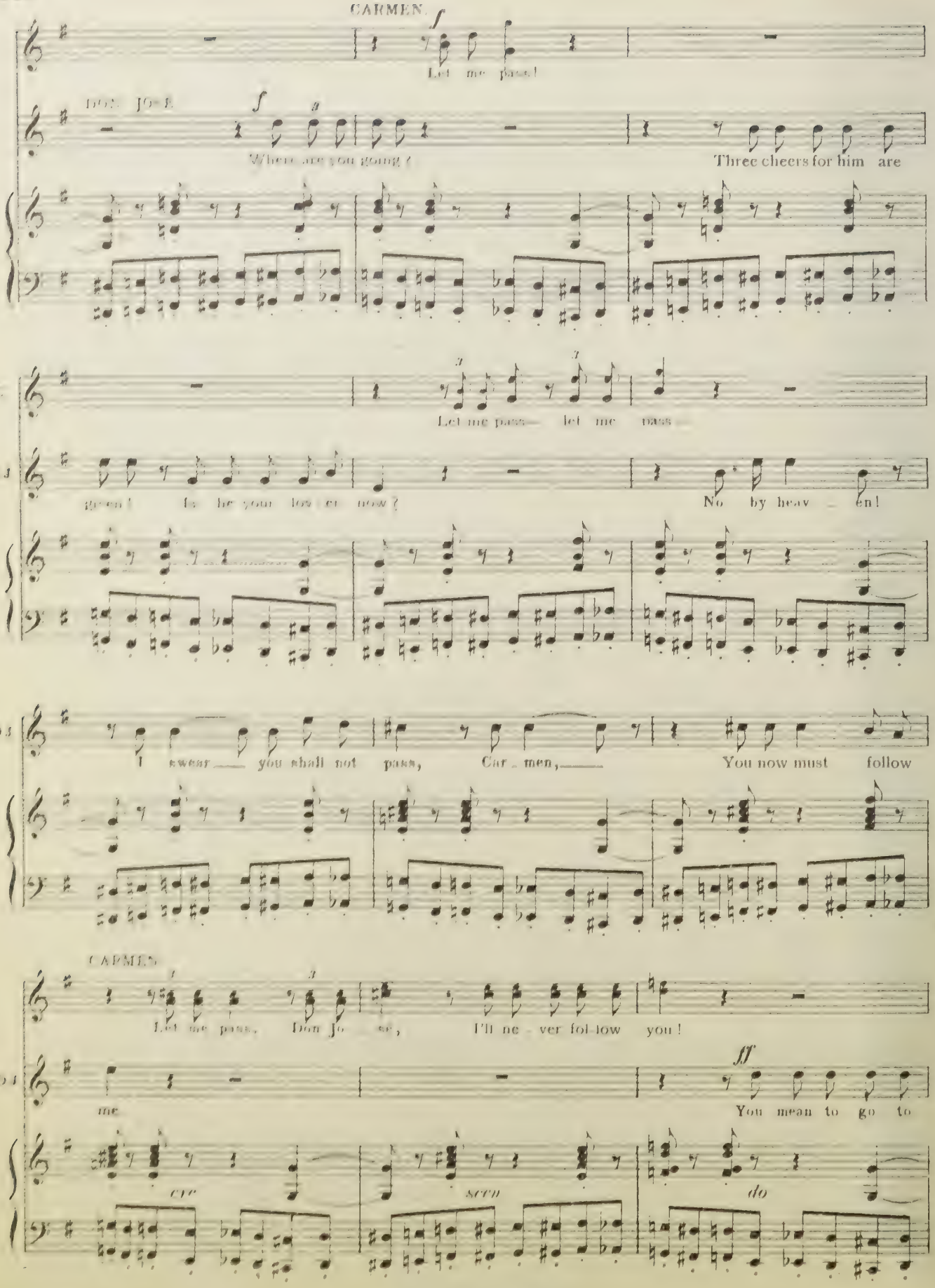
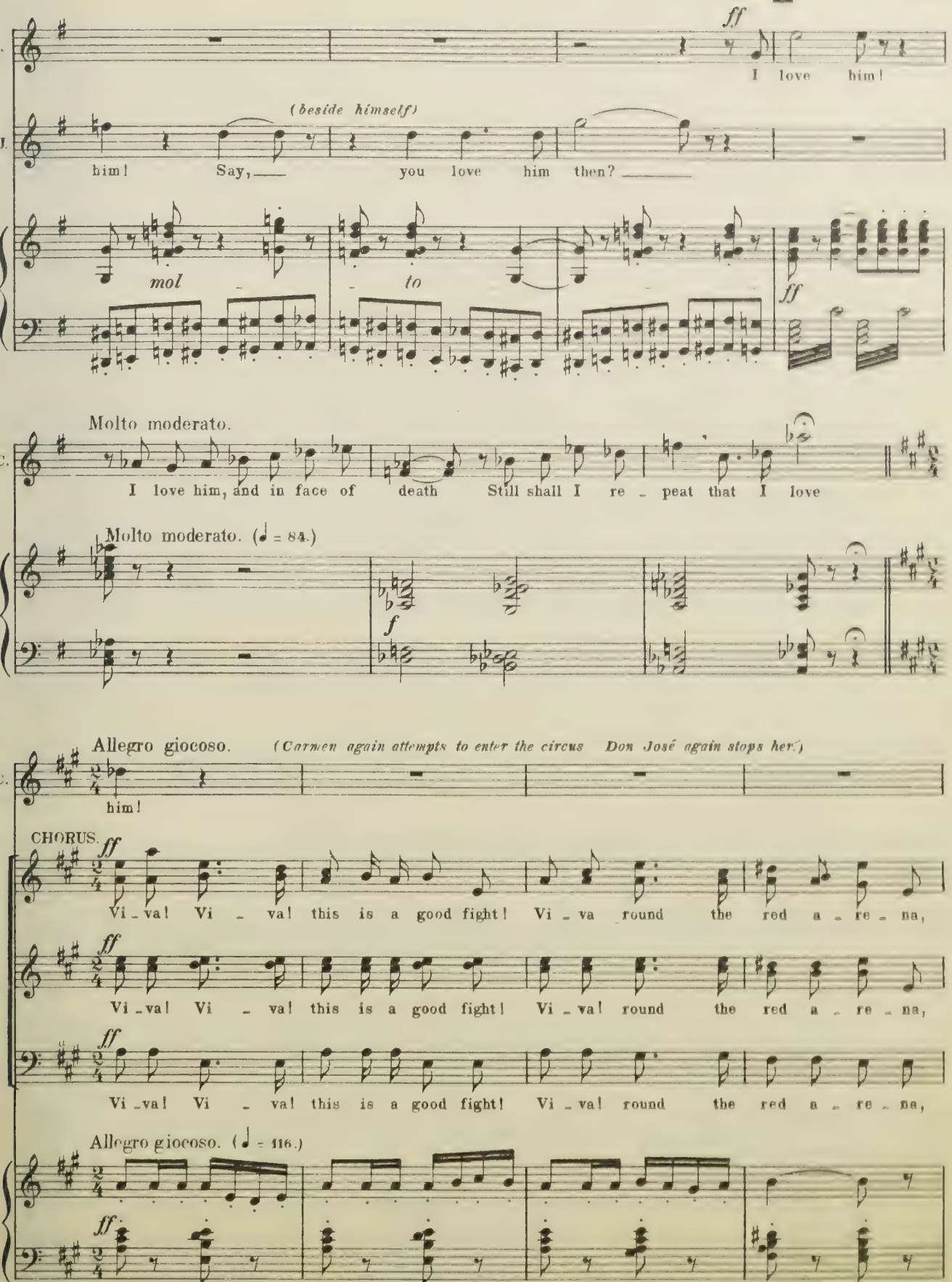
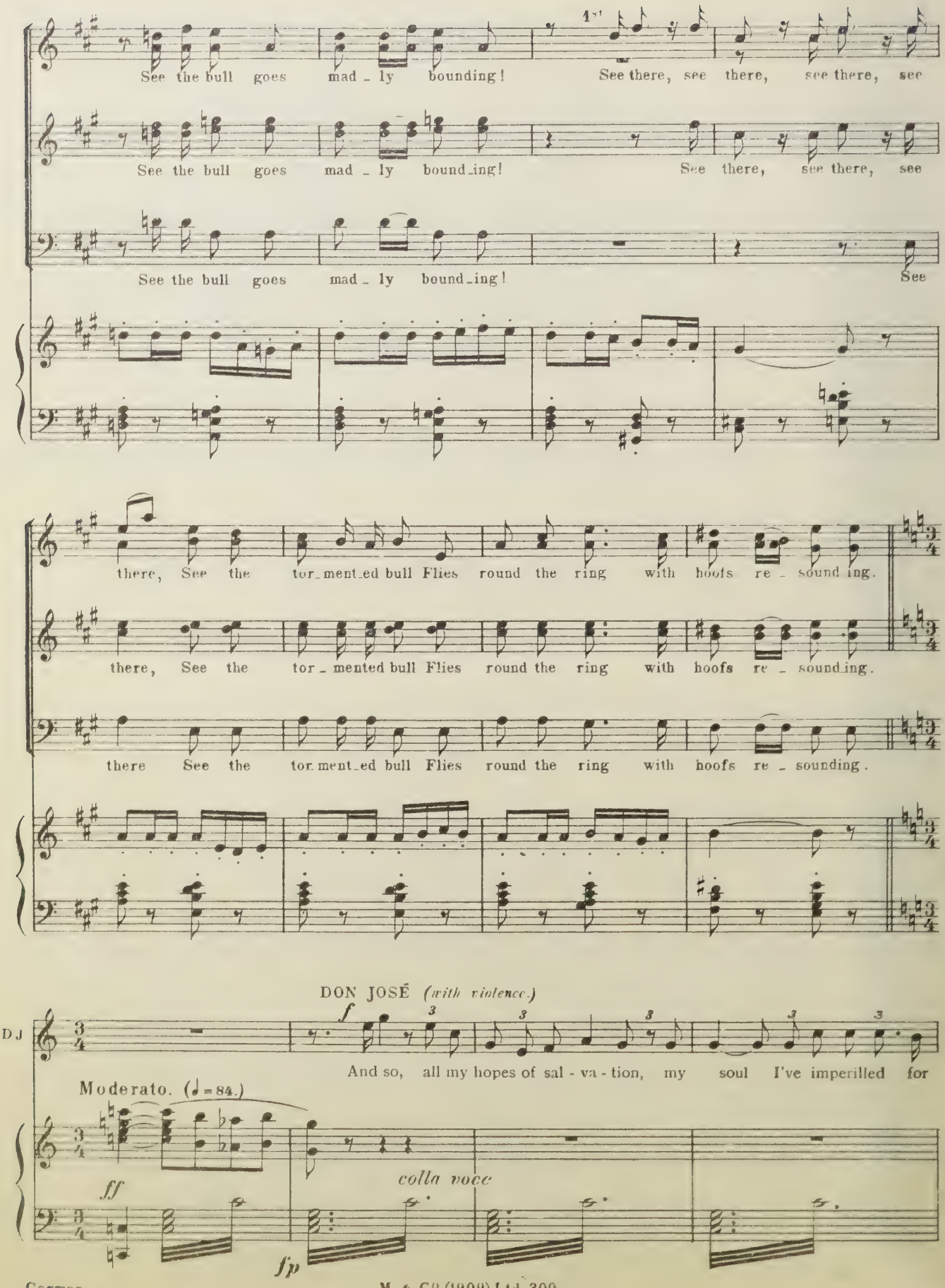

(When Carmen hears the crowd acclaiming Escamillo she makes a joyful gesture. Don José watches her.
Allegro giocoso.
C.
die!
CHORUS (inside the circus.)
ff Vi - va! Vi - va! this is a good fight! Vi - va! round the red a - re - na!
ff Vi - va! Vi - va! this is a good fight! Vi - va! round the red a - re - na!
ff Vi - va! Vi - va! this is a good fight! Vi - va! round the red a - re - na!
Allegro giocoso (♩ = 116)
ff
At the end of the chorus she moves towards the entrance of the circus; but then Don José bars the way and prevents
See the bull goes mad - ly bound - ing! See there, see there, see there, see
See the bull goes mad - ly bound - ing! See there, see there, see
See the bull goes mad - ly bound - ing! See


there! See the tor_ment_ed bull Flies round the ring with hoofs re_sound_ing!
there! See the tor_ment_ed bull Flies round the ring with hoofs re_sound_ing!
there! See the tor_ment_ed bull Flies round the ring with hoofs re_sound_ing!
What a true aim, straight to the heart! He dies!
What a true aim, straight to the heart! He dies! He dies!
What a true aim, straight to the heart! He dies! He dies! He dies!
fff
Vit_to_ria!
fff
Vit_to_ria!
fff
Vit_to_ria!
D Allegro fuocoso.
Allegro fuocoso. (♩ = 138)
ppp


CARMEN.
Let me pass!
DON JOSE.
Where are you going?
Three cheers for him are
C.
Let me pass— let me pass—
DJ
green! Is he your lov-er now?
No by heav-en!
DJ
I swear— you shall not pass, Car-men,—
You now must follow
CARMEN.
Let me pass, Don Jo-se,
I'll ne-ver fol-low you!
DJ
me
You mean to go to
cre
scen
do


C.
ff
I love him!
D.J.
(beside himself)
him! Say, you love him then?
mol - to
ff
Molto moderato.
C.
I love him, and in face of death Still shall I re - peat that I love
Molto moderato. (♩ = 84.)
f
Allegro giocoso. (Carmen again attempts to enter the circus Don José again stops her.)
C.
him!
CHORUS.
ff
Vi - va! Vi - va! this is a good fight! Vi - va round the red a - re - na,
Vi - va! Vi - va! this is a good fight! Vi - va! round the red a - re - na,
Vi - va! Vi - va! this is a good fight! Vi - va! round the red a - re - na,
Allegro giocoso. (♩ = 116.)
ff


See the bull goes mad - ly bounding!
See there, see there, see there, see
See the bull goes mad - ly bound-ing!
See there, see there, see
See the bull goes mad - ly bound-ing!
See
there, See the tor-ment-ed bull Flies round the ring with hoofs re - sound-ing.
there, See the tor - mented bull Flies round the ring with hoofs re - sound-ing.
there See the tor-ment-ed bull Flies round the ring with hoofs re - sounding.
DON JOSÉ (with violence.)
f
D J
And so, all my hopes of sal - va - tion, my soul I've imperilled for
Moderato. (♩ = 84.)
ff
colla voce
fp

F

a tempo *recit*

D.J. you. — While you, locked in his arms, vile wo - - man, make

a tempo.

ff *fp* *colla voce*

C.

a tempo. *un poco animato.*

D.J. sport of the man you once loved. No, no, by heav'n you shall not pass, Carmen;

ff *ff* a tempo (*rit.*) *ff* *rf* *ff*

CARMEN

C. *ff* No, no, no, no!

D.J with me you must re - main! I am wea - ry of mean

pp *cre* *Scen* *fp*

G Même mouvt

(*angrily.*)

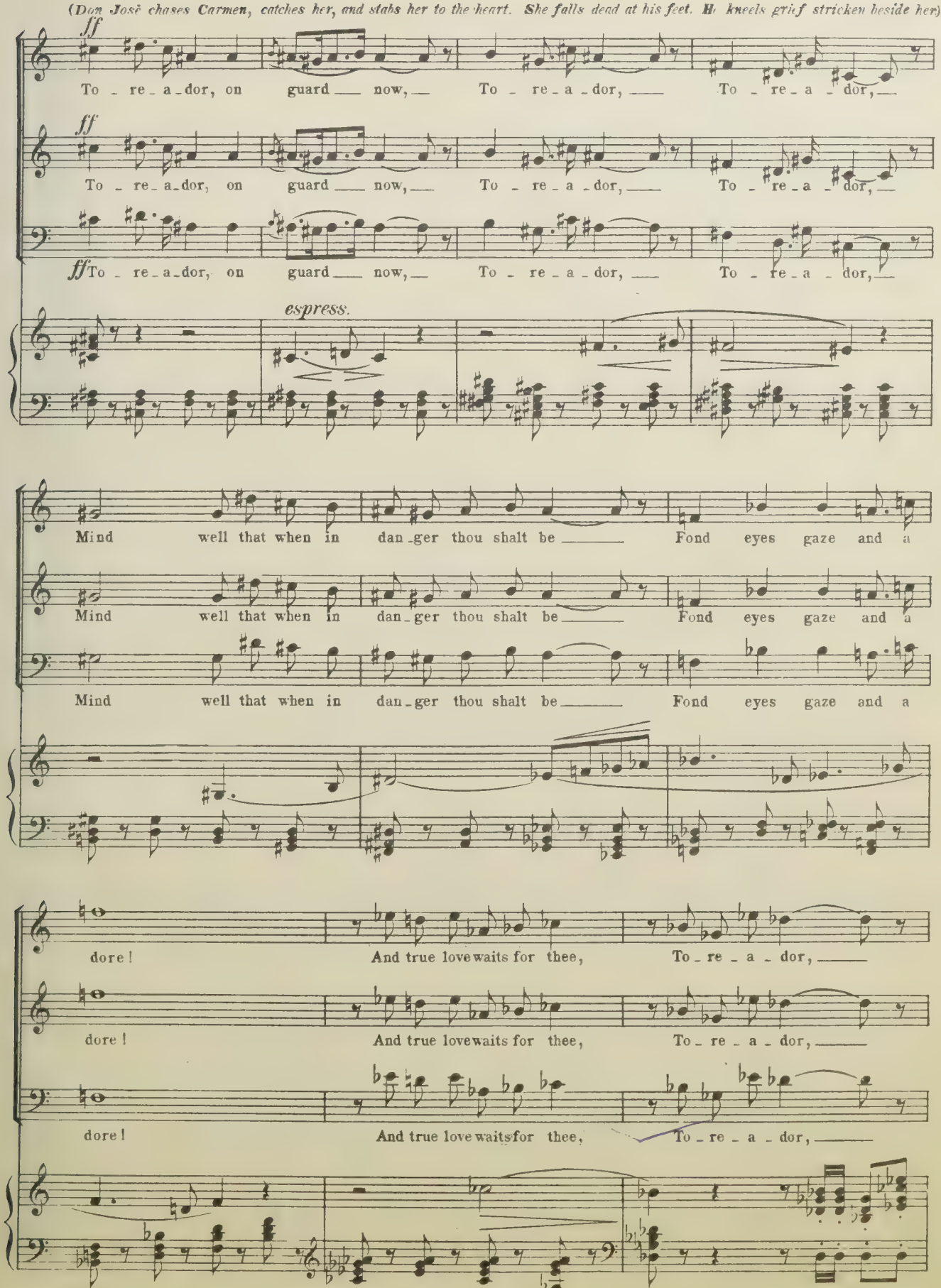
C. Well then, — strike me down here or let me go my

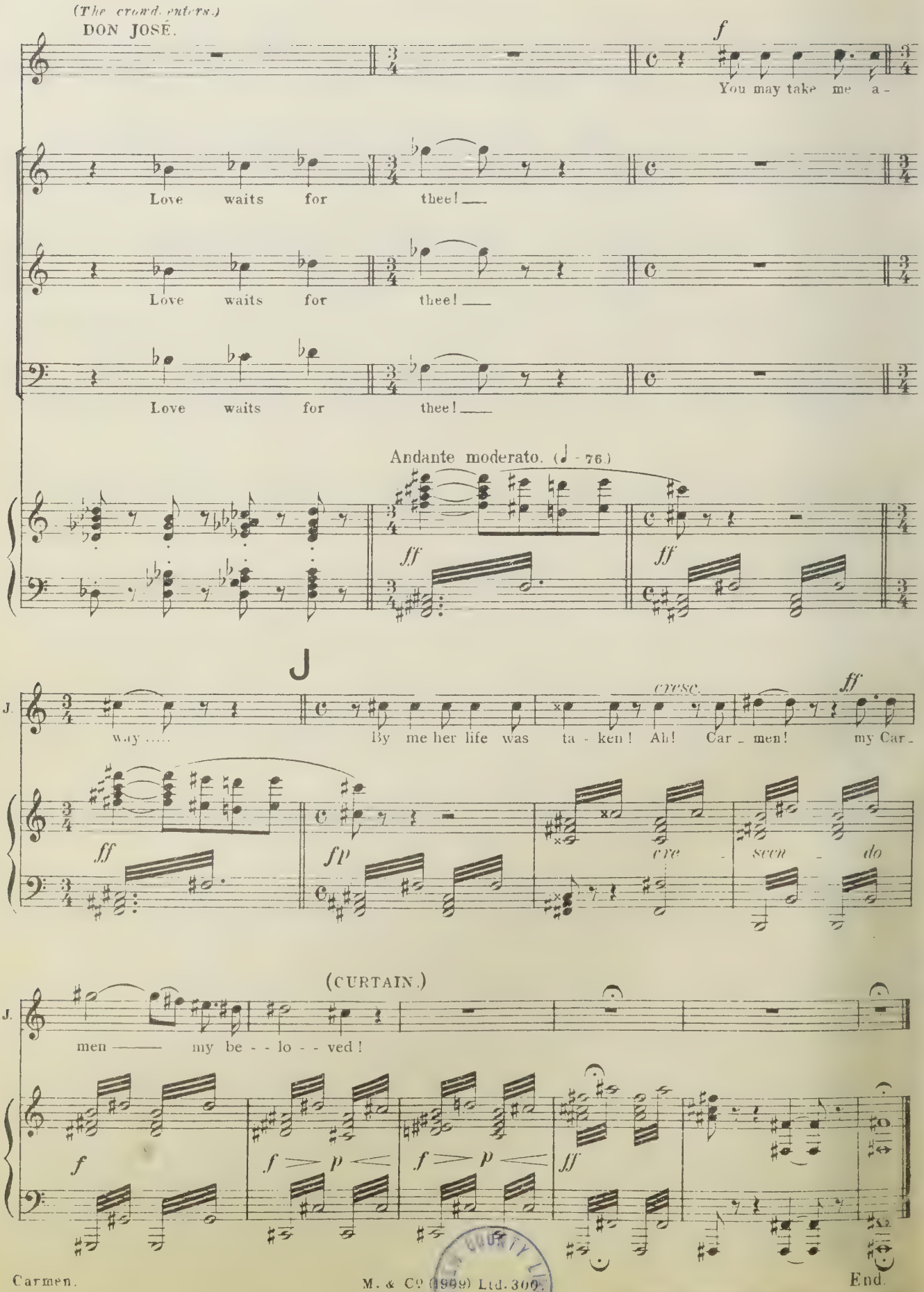
D.J. threats. — Même mouvt

do *ff*

Allegro.
H recit.
DON JOSE. (wildly)
C.
way.
f For the ve - ry last
SOPRANI.
ff
Vit - to - ria!
TENORS.
ff
Vit - to - ria!
BASSES.
ff
Vit - to - ria!
Allegro. (♩ = 126)
ff
colla voce.
ffpp
CARMEN.
ff
(tears a ring from her finger and throws it at him.)
D.J.
time, Carmen, will you follow me? No! No! This ring on my
ffp
fff
DON JOSÉ.
Allegro moderato.
C.
ff
hand — The same that once you gave me ... take it!
Accurs'd one, you die!——
a tempo
Allegro moderato (♩ = 104)
ff
colla voce.
ff

(Don José chases Carmen, catches her, and stabs her to the heart. She falls dead at his feet. He kneels grief stricken beside her)


ff
To - re - a - dor, on guard — now, — To - re - a - dor, — To - re - a - dor, —
ff
To - re - a - dor, on guard — now, — To - re - a - dor, — To - re - a - dor, —
ff To - re - a - dor, on guard — now, — To - re - a - dor, — To - re - a - dor, —
espress.
Mind well that when in dan - ger thou shalt be — Fond eyes gaze and a
Mind well that when in dan - ger thou shalt be — Fond eyes gaze and a
Mind well that when in dan - ger thou shalt be — Fond eyes gaze and a
dore! And true love waits for thee, To - re - a - dor, —
dore! And true love waits for thee, To - re - a - dor, —
dore! And true love waits for thee, To - re - a - dor, —



Carmen.

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End.

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